

PROSTATE PLEASURE

Local sexpert thinks society is ready **P27**

ARTIST EVICTIONS

Lennar ousting famed studios **P8**

LIBERTINE DREAM

Todd Trexler's '70s posters are back **P28**

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JANUARY 30 - FEBRUARY 5, 2013 | VOL. 47, NO. 18 | FREE

POLITICAL MACHINE

Sup. Scott Wiener is relentless, driven, prolific — and changing San Francisco in sometimes alarming ways **PAGE 10**

GUARDIAN PHOTO BY KEENEY + LAW PHOTOGRAPHY



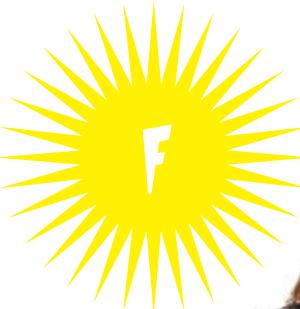


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GUARDIAN INTELLIGENCE

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UP AGAINST ICE

A loud, boisterous crowd marched by our office Jan. 25, headed for the Sansome St. detention center where Immigration and Customs Enforcement holds people awaiting deportation in San Francisco. It's an imposing building, well guarded, very difficult to enter (ICE deportation hearings are held there, but they're not open to the press or public), but outside, the mood was both angry and festive. The Asian Law Caucus and ASPIRE (Asian Students Promoting Immigrants Rights through Education) organized the event to call attention to the numbers of families broken up by our broken immigration system — and the leaders were undocumented students. "My mom was kidnapped [by ICE] when I was four years old," one young woman said. "I didn't understand where she was." And there are more than 1,000 other moms from California alone who may be forced to leave their kids behind. Sonia, a mom facing that exact scenario, told of being stopped by the cops in Oakland for a supposed traffic violation and getting turned over to ICE. The coolest part: Protest signs were in both Spanish and Chinese — two fast-growing voting groups that the Democrats need to listen to. | PHOTO BY ASPIRE, ASIAN LAW CAUCUS



THE CONDO SWING VOTE

We caught up with new Supe. London Breed last week and talked to her about the upcoming vote on condo conversions (see page 6). It's pretty clear that she'll be one of the swing votes on the move by Supes Mark Farrell and Scott Wiener to let some 2,500 units bypass the condo lottery — and the pro-condo side is already counting her in its camp. An email sent out last fall, before the November election, from the landlord group Plan C noted: "London Breed ... has committed to us that she will support the condo bypass."

Breed says that's untrue: "I have not promised my vote to anyone." She told us she's still reviewing the bill and talking to both sides. It will be a critical political moment for her -- tenant groups, who are very popular in her district, are dead set against this. | GUARDIAN PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.



DISASTER OF THE WEEK

We were a little startled to see how many trees have been cut down when we visited Glen Canyon Park recently; the whole front area seems to be denuded of foliage as part of a big, and long overdue, renovation project. But we are assured by the folks at Rec-Park that more new trees will be planted than are cut down, and the ones that had to go were found by a certified arborist (cool job) to be unhealthy. At any rate, the place smells sweetly of Eucalyptus (sadly, dead Eucalyptus) — and we're not, for the moment, going to get into the battle over native and invasive trees.

No, we have a bigger concern. The main entrance to the park — next to the old tennis courts — is closed off now, so lots and lots of kids, who use the park regularly, have to hike up the steep hill on Elk Street to enter near Elk and Sussex. That's fine as far as it

goes — climbing hills is healthy exercise, and we're all for getting the youth of San Francisco into fighting condition. But we've noticed a lot of families instead taking the car up the incline, parking along Sussex and marching the brood across the street — and that, frankly, is scary.

There is no stop sign or crosswalk at Elk and Sussex, and cars bombing down from Diamond Heights hit the corner at an average of maybe 40 miles an hour. Visibility is bad; kids can't see the cars, cars can't see the kids. This is, as they say, a recipe for disaster.

We called the district supe, Scott Wiener, and he promised to have Rec-Park look into it. But we hope they don't take their sweet time and engage in months of studies: A temporary crosswalk painted on the street, with a flashing yellow warning light, would probably do the trick, and very likely save some young lives. | GUARDIAN PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

WTF, GUV?

The Jerry Brown lovefest continues in Sacramento: The guv's State of the State speech was well received by the press, most of the Legislature, and the Capitol punditocracy. But we were a little confused: The governor praised the Leg for its work in the past year, then complained (quoting Montaigne) that lawmakers make too many laws. He said the state had to "live within its means," then promoted a hugely expensive underground canal to move water around the Delta. He quoted Genesis, suggested that the state Education Code should be more like the Ten Commandments, then said that politicians should lead "not by commanding thou shalt or thou shalt not." He's always been a strange agent, but it seems as if our beloved guv is starting to go off the deep end. | AP IMAGES PHOTO BY PAUL SAKUMA



"THE CITY ON FILM" BY CHRISTINA EMPEDOCLES. COMMISSIONED BY THE SF ARTS COMMISSION FOR THE 2013 ART ON MARKET STREET POSTER SERIES.

POLITICAL ALERTS

Send Political Alerts listings to alert@sfbg.com.

THURSDAY/1

SPAGHETTI DINNER FOR THE 99 PERCENT

Unitarian Universalist Center, 1187 Franklin, SF. (415) 595-7306, www.sf99percent.org. 6pm, \$20 general, \$10 students & seniors. A fundraiser for foreclosure fighters! Featuring political satirist Will Durst, plus speakers from Alliance of Californians for Community Empowerment, Occupy Bernal and Occupy Noe. 8pm screening of *HEIST: Who Stole the American Dream?* Followed by Q&A with co-producer Don Goldmacher. Benefits educational projects of Unitarian-Universalists for Peace-SF and the SF 99% Coalition.

MOVIE TOWN

Now through April in a Market Street bus kiosk near you: local artist Christina Empedocles' poster series, "The City on Film," paying tribute to iconic movies set in San Francisco. Alas, there's no *Vertigo* (1958), but Empedocles' imaginative, detailed renderings of classic movie posters melded with thematically-appropriate collages include six other favorites, including 1971's *Harold and Maude*, 1984's *The Times of Harvey Milk*, and our favorite, 1971's *Dirty Harry*.

FRIDAY/1

PROTEST: DON'T FRACK OUR PUBLIC WILDLANDS

Federal building, 450 Golden Gate, SF. (415) 436-9682, www.biologicaldiversity.org. Noon-1:30pm, free. Fracking is a dangerous drilling technique that could impact air quality and pollute waterways. The federal Bureau of Land Management (BLM) is auctioning off rights to drill and frack California wildlands. Join the Center for Biological Diversity in showing the BLM that Californians oppose this harmful practice.

SATURDAY/2

OAKLAND DEBTORS' ASSEMBLY

Eastside Arts Alliance, 2277 International, Oakland. (415) 568-6037, www.strike-debt-bay-area.tumblr.com. 2-4:30pm, free. Join this teach-in hosted by Strike Debt Bay Area and begin to rethink debt — not as an issue of individual shame, but as a political platform for collective resistance and action. Learn about debt resistance, share resources and skills, and join others in imagining and creating a world based on the common good, not Wall Street profits.



OSCAR GRANT, ON THE BIG SCREEN

Congratulations to 26-year-old Oakland writer-director Ryan Coogler, whose debut film, *Fruitvale* — about the last hours of Oscar Grant, the 22-year-old killed in 2009 at the titular station by a BART cop, in a case that sparked headlines and community outrage — won both the Grand Jury Prize and the Audience Award for US Dramatic Film at the 2013 Sundance Film Festival. The film, which stars Michael B. Jordan (*The Wire*) and Octavia Spencer (*2011's The Help*), was also picked up for distribution by the Weinstein Company for a reported \$2.5 million. As of late last week, there was no word yet on a local release date, but stay tuned — there's already Oscar buzz brewing over this one. | AP IMAGES PHOTO

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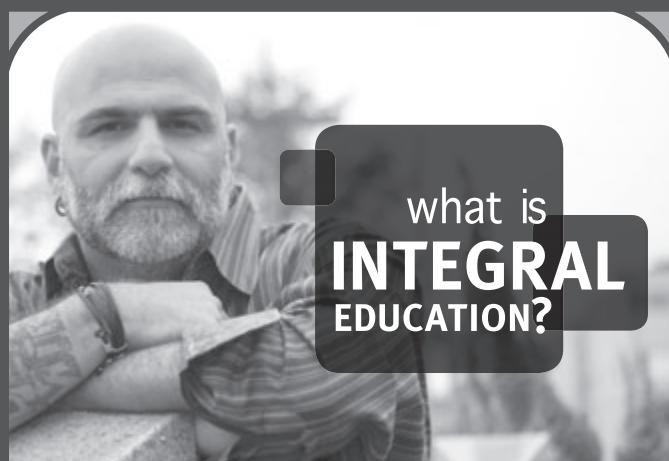
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Saturday, February 9
5:00PM-6:00PM, room 550

EXPRESSIVE ARTS THERAPY

Tuesday, February 12
6:30PM-8:00PM, room 606

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ON THE BLOGS

POLITICS

Why the mayor's state of the city was unreal

Tenants worry proposed condo-conversion legislation could give rise to a wave of evictions

SFPD tries (again) to arm cops with Tasers

NOISE

Shots from Jessie Ware's sold-out Rickshaw Stop show

Marke B. reviews the SF Contemporary Players' tribute to Steve Reich



PIXEL VISION
The new Hi Fructose-Last Gasp boxed set

is fly — how do they define that kind of art, anyway?

Possessed kitties through the ages: an interview with an expert on the subject

Ariel Soto-Suver's take on coffee class and the Center for the Book's course on bookbinding

SEX SF

Caitlin Donohue rounds up the week's best sex culture events — rallies to orgies to hands-on classes and back again

THIS MODERN WORLD

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I MEAN, YOU COULD KILL A GROUP OF PEOPLE IN A HOT TUB IF YOU THREW IN A TOASTER!

by TOM TOMORROW

SO WHY MUST WE SCAPEGOAT INNOCENT GUNS—WHEN VIOLENT MOVIES AND VIDEOGAMES ARE SO CLEARLY TO BLAME?

I'M SORRY, LITTLE FRIEND!

TOM TOMORROW @1-30-2013 ... www.thismodernworld.com/sfbg.com

IGNORING THE EVICTION CRISIS

BY TIM REDMOND
timredmond@sfbg.com

EDITORS NOTES I listened to the whole State of the City speech. These things are generally a bore, and Mayor Ed Lee is hardly a dynamic speaker; I didn't expect to hear anything new or profound.

But I was wrong. The speech was remarkable, stunning. Lee completely, utterly ignored the single most important issue facing San Francisco. He didn't say a word about evictions and displacement.

Not a word about thousands of San Franciscans losing their homes and being forced out of the city. Nothing about the human impacts of the new tech boom. Nothing about the tragedy of the wholesale forced exodus of long-time San Franciscans.

Preserving affordable rental housing and preventing evictions is the single most important issue in San Francisco today. Nothing else comes close. There's no hope for a diverse city if all the low-cost housing is gone and the low-income people who've lived here for many years are driven out. It's more important than Muni, or CEQA reform, or expanding the convention center, or hiring more cops, or hosting Super Bowl L, or building bicycle lanes, or anything else. It's a catastrophic crisis, and everyone at City Hall needs to recognize that and respond.

But it's as if the mayor is living in another world, one where high-tech jobs expand in the city, bringing with them tens of thousands of new high-paid residents — and there's no impact on the people who already live here. It's as if the first dot-com boom never happened — as if there were, and are, no lessons from the economic cleansing of San Francisco that resulted.

It's as if building new market-rate housing, none of it affordable to current residents of rent-controlled units, is going to make

HOUSING STABILITY — FOR ALL

BY SCOTT WIENER

OPINION San Francisco is in the midst of a housing affordability crisis. It's way too expensive to live here, and for those fortunate enough to have housing they can afford, we need to provide stability. This need for housing stability applies to renters as well as homeowners. If we've learned anything from the foreclosure crisis, homeowners are not all rich, and they are not all stable in their housing.

An opinion piece in last week's Bay Guardian argued against legislation I'm co-sponsoring, which provides one-time relief to owners of tenancies-in-common (TICs) — mostly middle- and working-class first-time homeowners who reside in their units — while providing strong protection to renters. While the editorial correctly stressed the need to support rent control, it failed to acknowledge the need to support housing stability for homeowners as well.

Rent control is one of the pillars

of our city. It stabilizes housing prices, recognizes that housing isn't just another commodity, keeps communities intact, and helps maintain San Francisco's diverse fabric.

I've long supported rent



control, as reflected by my voting record. I supported a series of rent control measures designed to reduce evictions, including requiring sales disclosure of a unit's eviction history, requiring increased relocation benefits to evicted tenants, outlawing harassment of tenants, and restricting use of the Ellis Act by real-estate speculators. As a member of the Board of Supervisors, I authored successful legislation to

ban conversion of rent-controlled units to student dorms and to provide temporary affordable units to renters displaced by disasters.

The current legislation I'm co-sponsoring will provide needed relief to struggling TIC owners, many of whom are experiencing serious financial distress, while protecting the small number of tenants who live in these units. TIC owners have group mortgages, meaning that if one owner defaults, all owners

default. They pay double the interest rate other homeowners pay and usually cannot

CONTINUES ON PAGE 7 >>

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EDITORIALS

IGNORING THE EVICTION CRISIS

CONT>>

any difference at all.

Instead of declaring an economic disaster and working to save homes and communities, the Board of Supervisors is considering a measure that would encourage more speculators to buy rent-controlled property, threaten to evict all the tenants under the state's Ellis Act (most will accept a buyout and there won't be an eviction on the books), and turn those units into tenancies in common.

Ellis Act TIC conversions are the worst kind of class warfare, pitting the upper middle class against the people a little (or sometimes a lot) worse off. It's not the very rich who are driving longterm tenants out of their homes; it's young tech workers (and others) who want to own a place but can't afford and don't need a traditional detached house. Oh, and they don't want to live in those sterile units downtown; they want a cool place, in the Haight or the Mission.

So there's a lot of money to be made for landlords kicking out people who are able to remain in this



HOUSING STABILITY — FOR ALL

CONT>>

refinance. The legislation will allow them to convert their units to condos and obtain their own mortgages, at lower rates and less foreclosure risk.

While some caricature TIC owners as speculators and wealthy people, that's untrue. Many TIC owners are quite middle class, former renters who scraped together a down payment to purchase a home. Many are teachers, social workers, public employees, and other workers who are anything but speculators. These are people who, if they didn't own TICs, would be renting. They aren't Martians who dropped out of the sky. They're our neighbors, co-workers, and fellow San Franciscans. They are part of the city's fabric.

Under the legislation, owner-occupied TICs that are in the condo lottery will be able to convert to condos by paying a fee of \$20,000 per unit, with the proceeds dedicated to affordable housing. Buildings with

ED LEE NEEDS A REALITY CHECK.

GETTY IMAGES PHOTO BY JUSTIN SULLIVAN

city, this community, only because they have the protection of rent control.

TICs are popular; they cost less than a condo, because the owners are sharing the mortgage with your neighbors in the building; rates are a little higher. In some cases, they turn renters into owners, which is a good thing.

But in a housing crisis, the most valuable housing is the existing affordable rental stock — and eviction-driven TICs are cannibalizing it.

TICs aren't a perfect ownership model; there's a shared mortgage and rates are a little higher. So every TIC owner wants to get a permit to convert that unit to a condominium. The easier it is to create a condo, the more incentive landlords and speculators have to evict tenants.

So nothing that promotes condo conversion should even be on the table. The only thing elected officials should be doing is finding ways to block Ellis Act evictions, to make conversions economically unviable, to drive speculators out of the housing market, and to preserve affordable rental housing. If we can't do that, we've failed as a city, as a community.

SFBG

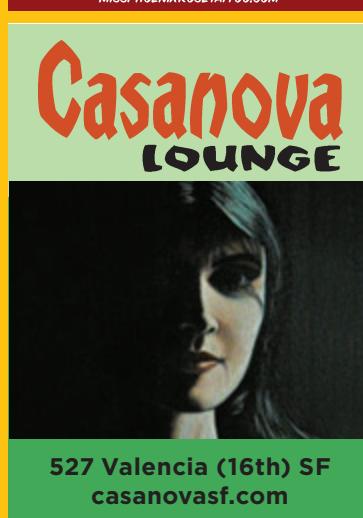
Ellis Act and other problem evictions are typically prohibited from condo converting in San Francisco, under a 2006 law, and that restriction applies to this legislation. In other words, this legislation won't encourage Ellis Act evictions. Moreover, buildings that aren't owner-occupied can't condo convert. Nor can buildings with more than six units. The legislation is one-time in nature and not an ongoing invitation to condo convert.

The legislation covers very few units with tenants — 85% are owner-occupied — and protects this small number of tenants by mandating they receive lifetime leases, with full rent and eviction controls identical to our rent control laws. This protection is stronger than what most tenants receive in buildings that win the condo lottery currently.

Renters and homeowners both deserve housing stability. This legislation moves us in that direction. SFBG

Supervisor Scott Wiener represents District 8.

ED



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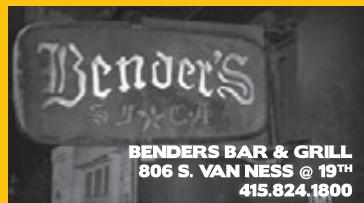
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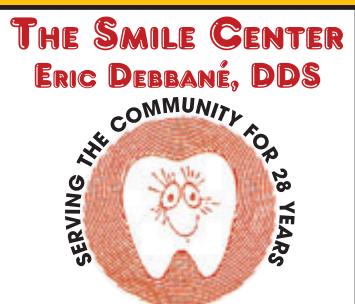
Vincent Jackson: Bold and Beautiful

Creativity Explored announces the inaugural solo exhibition of Vincent Jackson, who at age 52 is one of the most prolific and longest-practicing artists at the studio. For nearly 30 years — as long as Creativity Explored has been in existence — Jackson has been creating large-scale, brightly colored, intense and soulful portraits in oil pastels and other media that break the human form into geometric shapes. The resulting mask-like works can be viewed as a contemporary renewal of traditional African and Oceanic folk art imagery that has entranced art collectors around the world. Jackson's repertoire also encompasses intriguing abstract compositions that incorporate the geometric shapes of his iconic portraits. The artist's bold, graphic designs have a huge following in the interior design world, and have been licensed to major retailers such as Crate & Barrel.

Ongoing until February 27 @ Creativity Explored, 3245 16th St., SF



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DISPLACEMENT 101

It's late afternoon in Building 101 of the Hunters Point Shipyard artists' colony, and Richard Bolingbroke has his forehead in his hands. The studio complex, which began as a squat in the 1970s, has been an artists' sanctuary for decades, drawing flocks of curious visitors and housing internationally acclaimed residents. Bolingbroke has been there 17 years. "It's like a sacred space," he says.

But now, he and 15 other artists have been snagged in a minor wrinkle of the massive Hunters Point Shipyard redevelopment project—and they're being told they'll have to vacate.

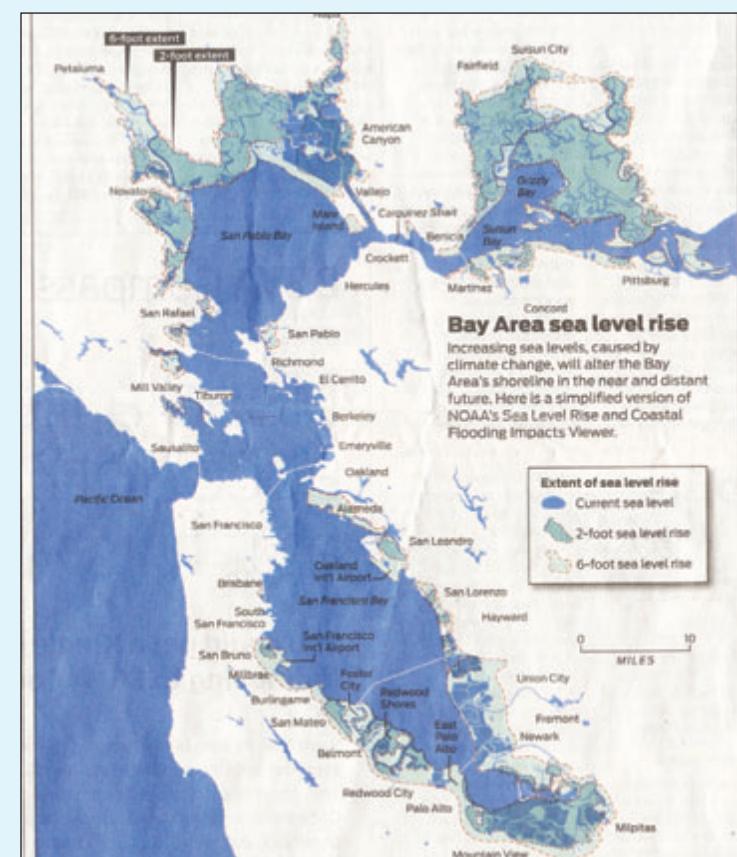
Lennar is obligated to relocate Eclectic Cookery, a commercial kitchen housed in a different shipyard building that's slated for demolition. Under a scheme that caught many by surprise, the developer intends to demolish artist studios in one wing of Building 101 to make way for the kitchen.

Representatives of Lennar, the project developer, said at a Jan. 23 meeting that displacing 16 of the 150 artists now situated in Building 101 is the only workable solution.

Iconic poet and painter Lawrence Ferlinghetti has a studio there. He won't be impacted, but he emailed fellow artists expressing disapproval. "As a 32-year resident in Building 101, I am shocked by the way the city and Lennar are evidently willing to break their promise that 101 will be maintained solely as artists' studios," he wrote. "Allowing any commercial business to move into 101 opens the flood-gates to further evictions of artists. I hope this is not really the city's long-range plan!"

The artists have been promised temporary spaces with subsidized rent, and eventual accommodations in newly constructed studios. But their rents are expected to increase in the long term. Beyond their tenancies, the move would trigger a permanent loss of affordable, highly sought-after studio space in Building 101.

Some have had studios in the



WATERFRONT, UNDER WATER

The Chronicle weighed in last week with a couple of pieces on sea-level rise and climate change, which is always a good thing to talk about, particularly in a city surrounded on three sides by water. One of the stories was a tech-nerd dream piece about a sunken levee and artificial waterfall that could solve all our problems; the other noted the problems with building in flood zones — and the huge cost of protecting water-

front property. A nifty map ran with the package, showing those parts of the Bay Area that might be vulnerable to higher seas.

The map, unfortunately, makes it appear that San Francisco is just fine and dandy; while San Jose is drowning, we'll all be high and dry! Yea!

Only thing is, the Bay Conservation and Development Commission has spent a ton of time on this and has its own map — which shows

significant parts of the SF waterfront under water. The site of the new Warriors arena? Very wet. Mission Bay? Back into the Bay. In fact, if someone (read: the taxpayers) doesn't cough up a huge sum of cash for new seawalls and levees, much of the new development Mayor Lee envisions for the waterfront is going to have serious problems.

That's something we ought to be talking about. (**Tim Redmond**)

World-War-II era complex for more than two decades, allowing them to continue practicing their craft in ever-pricier San Francisco.

"If I don't leave this space, my rent won't change," said Travis Somerville, who was preparing for a show at the Crocker Art Museum when the Guardian stopped by his studio. Somerville has been there since 1989, and he's dedicated himself to making art full time. Lennar's proposed arrangement "would not only force me off the shipyard," he said. "It would force me out of San Francisco."

At the Jan. 23 meeting, Lennar joined representatives of the San Francisco Redevelopment Agency in hashing out the unpopular plan.

Company representative Jack Robertson broke it down in economic terms. "We're a profit-motivated company here," he said. "The city negotiated, very shrewdly, to require us to spend a whole lot of money up front for a whole bunch



ARTIST RICHARD BOLINGBROKE
GUARDIAN PHOTO BY REBECCA BOWE

of community benefits. ... We're not getting anything out of that at all. And we're not trying to. What we're trying to do is make it work."

Stacey Carter, an artist whose work is on display in Sup. Malia Cohen's City Hall office, alerted Cohen to the issue, since her district includes the shipyard.

"We will continue to work with city staff, the artists and the developer to ensure that all of the current tenants ... have the opportunity to be a part of the new development," Cohen told the Guardian.

The multi-billion dollar redevelopment project will transform the landscape with 20,000 new homes, parking, and shopping amenities. It's being financed in part with a \$1.7 billion loan from a Chinese bank. Plans to accommodate the artists and the kitchen have been in the works for years, but Lennar realized only recently that its original plan for relocating Eclectic Cookery was unrealistic.

Scott Madison, who runs the commercial kitchen, is a longtime ally of the artists. He serves small businesses that can't afford their own industrial kitchens, such as a client who cranks out 1,200 empanadas a day.

"We really want to stay on the shipyard," Madison told the Guardian. "It has been known for a

good many years now that Eclectic Cookery would likely need to be relocated. But it seems to be the nature of Lennar's process that they don't consider something until it's right in front of their face."

When Lennar first approached him about Building 101, Madison said, "We told them that this was not our first choice, because we definitely did not want to [cause] anybody to lose their studio."

Lennar has indicated that any other option would either be too costly, or would disrupt the construction schedule. Delays translate to lower profitability.

Bolingbroke views the whole snafu as a culture clash between businesspeople and artists, and links it to a broader problem facing San Francisco. "It's a bit like a tree," he said. "Artists are like the roots. You can't see them — but if you cut the roots off, the tree will wither and die." (**Rebecca Bowe**)

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BY STEVEN T. JONES

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NEWS Scott Wiener is a political machine.

I don't mean that he's part of a political machine, although he is arguably a member of a few nascent operations in town, from the old-school Democratic Party establishment to the morphing amalgam of groups pushing what he calls a "livability" agenda. I mean that Supervisor Wiener, who represents District 8, is a machine — almost robotic in his tireless, 24/7 engagement with all things political.

In just two years on the board, he's become one of the most productive legislators in the city, courting controversy and taking on issues others had ducked. He is relentless in his quest to make government run more efficiently. He's affable, mild-mannered and accessible, often willing to work with opponents — but he has an agenda for the city that he pursues aggressively.

Perhaps more than anyone at City Hall, Wiener embodies the current political zeitgeist in San Francisco, with its emphasis on civility and private-sector job creation. He isn't the most powerful person in city government, but he's playing an outsized role in shaping the city's future — and that will only grow this week as he assumes the chair of the board's Land Use Committee.

Wiener defies easy labels. Critics who call him an uncaring conservative aren't quite right, and it's equally tough to simply accept the "urbanist" and "good liberal Democrat" labels that Wiener applies to himself. And it's hard to pin Wiener down on what sort of city he envisions, except for one with minimal bureaucracy where the trains and buses run on time.

In his City Hall office, where the walls contain little artwork, just the occasional reminder of past political episodes (like the framed Guardian butt cover from when he banned the nudists in the Castro from putting their bare asses on benches) he was happy to talk to me at length about policy.

But he had less to offer on who he thinks this city is for — about who should be able to stay here, and who has to leave. He talked about preserving a safety net — but couldn't say how he would push back against gentrification and displacement with any tools up to the task.

In the end, his focus is on making government and the city's infrastructure work well for those who are able to live in a city that's become



openly hostile to low-income and working-class people. He's an agent of change — but his change is disturbing to progressives. He's steadily moving legislation that makes it more difficult to counter trends that are gentrifying and sterilizing the city.

A BIT OF A NERD

Born in Philadelphia and raised mostly in the small, conservative New Jersey town of Turnersville, the young Scott Wiener always felt one step removed from his surroundings. So he poured himself into his studies. "I was always a bit of a nerd. I'll admit I was voted most studious in high school," Wiener said.

What social life he had centered around his synagogue in a Christian-dominated community. His parents — dad an optometrist, mom running his practice — were "very partisan Democrats" in a Republican county. Although they weren't very politically active, Wiener's earliest political memory is the 1980 presidential election that brought Ronald Reagan to power: "Our house was like a place of mourning."

Involvement in Democratic Party politics seemed to just flow from his academic life, interning with a member of Congress as a teenager and then helping form a Democratic Club when he attended Duke University, which devoted itself to campaigning against then-Sen. Jesse Helms when Wiener was a sophomore.

Coming out as a gay man at the

age of 20 wasn't terribly traumatic in a family where his cousin and aunt were lesbians. His main concern was whether it might hinder his plan to run for president of his fraternity, the Jewish Alpha Epsilon Pi, but he won that election anyway.

Still, Wiener calls being gay and Jewish the "galvanizing experiences" of his formative years, particularly at a time when AIDS had devastated this new community he was joining, so his political activism focused on LGBT issues as he worked his way through Harvard Law School, choosing to settle in San Francisco in 1997.

Tall and gangly, almost obsessed with Democratic Party politics, his only real hobby or pastime is yoga, which he said "helps me stay sane." Wiener has always been less fun-loving than many of the gay men around him in the Castro, the neighborhood he represents.

"Dating has not always been my strong suit," Wiener said. He's close to family and friends but really hasn't had any serious romantic relationships to speak of. "Men are challenging."

So he works, and works, and works. He's been working the Castro with door-knocking intensity since well before his successful run for supervisor in 2010, during his long tenure on the Democratic County Central Committee and his day job as a deputy city attorney, focused mostly on defending the San Francisco Police Department.

Department heads have learned

that he's always on duty. "I was at Nancy Pelosi's New Year's party on Sunday, and I saw [SF Muni head] Ed Reiskin and I started walking up to him because I had like three things to talk to him about, and the look I saw in his eye was the same look that I think I sometimes get in my eye when a particularly aggressive constituent approaches me," Wiener recalled.

It's a look that Wiener has had to adopt regularly over the last two years as he's sponsored a string of the city's most controversial pieces of legislation.

AGENT OF CHANGE

Right now, Wiener is pushing legislation that would limit people's opportunities to appeal development projects (dubbed "CEQA reform") and co-sponsoring legislation that would let owners of tenancy-in-common (TIC) housing units pay a fee to bypass the city's condo conversion lottery, which limits the removal of apartments from the rental market.

Both changes, two of the most controversial measures of this new legislative session, have been opposed by progressives for decades. And they follow Wiener's sponsorship of the two most controversial pieces of legislation from the last session: his unsuccessful attempt to remove the exemption of nonprofits from paying the city's Transit Impact Development Fee and his ban on public nudity, which passed on a 6-5 vote in November, making national headlines.

The two new bills reflect an agenda that's popular with landlords, property owners, and developers — and opposed by tenants, neighborhood activists, and just about every progressive group in town.

Yet, at the same time, Wiener is supportive of nightlife and an advocate for Muni and bike lanes — softening his image as a downtown conservative and sometimes giving him a chance to divide the progressive community. And last year he cast the crucial eighth vote needed to create the CleanPowerSF public-power program and override a threatened mayoral veto.

"I strongly believe in the capacity of government to make people's lives better," Wiener said.

Wiener told me he believes in the social safety net and rent control. He says he has supported every tax measure on the ballot in recent years, he understands that Muni and other vital city infrastructure go deeper in the hole with every new development project the city approves, and he knows that San Francisco is becoming steadily less affordable to those on the bottom half of the economic spectrum.

Yet, even when pressed on the topic at length, he doesn't have a good answer for how to maintain San Francisco's long-term socioeconomic diversity. It's almost as if that's not part of his consciousness. Instead, he's making it easier for capitalism to have its way with San Francisco.

Tom Radulovich, director of Livable City, puts it this way: "One thing he's really doing is reforms in the process of government. He wants to smooth the way for the transformation of the city."

While smoothing the way for change is good for those who desire certain changes — whether it be a developer building luxury condos or the San Francisco Bicycle Coalition trying to add more bike lanes — there are often good reasons why change occurs in a slow, methodical way in San Francisco, a city of great wealth and power but also lots of checks and balances on how power gets wielded.

"Process is important in San Francisco," Radulovich said. "For a lot of people that want to slow things down, they are very process focused, and he's really messing with that."

Wiener's efforts particularly rankle people like Aaron Peskin, who started as a historic preservation activist before leading a prolific agenda (he said he authored 205 ordinances in eight years, far faster than Wiener's pace) as a supervisor during the board's modern progressive era.

Peskin — who successfully ran

against Wiener for DCCC chair in 2008 and has fought him on historic preservation and other progressive issues since then — doesn't mince words when describing Wiener's agenda and key votes as supervisor: "Supervisor Wiener is intent on turning the clock back on San Francisco's decades-long legacy of cutting edge legislation to protect consumers and the environment."

Radulovich says the trend is upsetting the city's balance in unpredictable ways. "The net result is he's speeding everything up, the good, the bad, and the ugly. He's taking the brakes off of change," Radulovich said. "In all of these changes, it's hard to tell what's going to happen because these are big, complex systems."

Wiener sees it differently. His bill to modify the city's CEQA interpretation would make it harder to file multiple project appeals — and he thinks that's a good thing: "There are people who want to the option to be oppositional and to just have something in their hip pocket, even if it has no merit."

Yet activists fighting the measure say it also makes it easier for projects to slide through without proper public or environment scrupu-

tiny. For example, the city originally exempted the controversial Beach Chalet artificial turf project in Golden Gate Park from doing an Environmental Impact Report, which eventually found significant impacts to wildlife, drainage, and from bright artificial lights.

There are some who worry that the Land Use Committee will be more friendly to market-rate developers under Wiener's leadership.

"I'm really concerned with the direction the city is going on land-use issues, particularly with him now chairing the Land Use Committee," Tom Temprano, president of the Harvey Milk Club, told me. "It's about the future of the city and who it's being built for."

Peter Cohen of the Council of Community Housing Organizations notes that Wiener's focus during "affordable housing" discussions has been on middle class homeowners: "I'm interested to see if he pushes that narrative, that we're not doing enough for the middle class, because it is a bit of a zero sum game with housing and land use."

Radulovich said Wiener may not be critical enough of projects that seek more than their zoning entitles

them to, a growing problem in San Francisco that has set precedents for more intensive development and made it difficult to analyze cumulative impacts of the decisions: "Having a Land Use chair that going to move those things along will allow planning by exception."

"HE'S SPEEDING EVERYTHING UP, THE GOOD, THE BAD, AND THE UGLY."

ENVIRONMENTALIST
TOM RADULOVICH

Between watching out for Wiener's legislation and tracking the development projects that seem to keep springing out of nowhere, progressive activists are busy.

"He's very busy. He's amazingly prolific legislatively. I can't keep up with him and I don't know what

his agenda is," said Sue Vaughn, who works with the Sierra Club and sits on the San Francisco Municipal Transportation Agency's Citizens Advisory Council. "It just seems like everything he focuses on disempowers the voters and empowers the [wealthiest] 1 percent."

POLITICS AND PERSONALITY

Even his critics have positive things to say about Wiener. "He's a nice guy, and I have to give him credit for going out of his way to work with us," Temprano said, praising Wiener's advocacy on queer, nightlife, and small business issues and saying, "He's a really good legislator."

"That said, we have a fundamentally different approach to politics," Temprano said. "A huge bone of contention is his handling of public space, including the nudity ban and removing the public benches" in the Castro.

Temprano criticizes Wiener for allowing social services to be slashed while local corporations get tax breaks and focusing more on the convenience of those middle class and above than the needs of those on the bottom, often by presenting "false choices," as Wiener did in opposing free Muni for youth by saying that increasing efficiency in

the system was more important.

"The folks who have more basic needs are being pushed out of this city," Temprano said. "There are just so many needs right now, and so many of them come down to funding for social services and other things...We should be starting to re-fund programs that have been slashed in recent years."

Wiener has served on the Budget Committee throughout his tenure on the board, presiding over the rollback of city services and maintaining of historically low levels of business taxation.

In fact, Temprano said Wiener's engaging personal style and points of agreement with progressives make Wiener more effective in sometimes pushing issues that are hostile to progressive values. "It's occasionally difficult to play hardball on some of these other issues," Temprano said, noting that Wiener doesn't seem to have a problem switching gears and playing hardball in undermining progressive reforms, something that requires those of the left to be ever-vigilant and take advantage of Wiener's open-door policies. "We need to be incredibly vocal and incredibly organized."

CONTINUES ON PAGE 12 >>



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NEWS

WIENER HAS MADE MUNI IMPROVEMENTS A TOP PRIORITY.

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CONT>>

Adds Radulovich: "There's something about him that's refreshing. He's different than the moderates of the past...He's a moderate, but he's the new generation of moderate."

In fact, Radulovich said that progressives could learn lessons from Wiener in terms of broadening their base and reaching across the aisle on certain issues that needn't be as polarizing as they often are in San Francisco, even around such emotional issues as growth and development.

"If you do anything differently, you get kicked out of the progressive camp," Radulovich said, half-jokingly adding, "If you had an original idea since 1978, you're suspect."

In fact, Radulovich compared Wiener to a former supervisor who is his political opposite: "Scott is effectively driving the conversation in proposing things. Chris Daly used to do that."

Peskin said that Wiener's legislative success so far has less to do with his skills and strength than it does with the weakness of the progressive movement over the last two years.

"He's only one supervisor, and it's just that his colleagues need to stand up and start questioning his legislation. He backs down when people rise to the occasion," Peskin said, noting that progressive activists may have become complacent after a decade when progressives had a majority at the board. "It's a big wake-up call for activists and everyday folks in San Francisco who have not had to go down to City Hall to stop bad things from happening in 10 years."

Peskin doesn't buy the arguments

that Wiener's politics are nuanced and hard to pin down, saying he predictably supports those with money and power and undermines the average citizen in just about every vote. "He's fundamentally a very ideologically conservative person," Peskin said. "He's radical in his conservatism."

RENTERS PLIGHT

Wiener is now in the middle of a fight that pits the progressives and the two-thirds of city residents who rent their housing against the homeowners and real estate interests that have long sought to make it easier to turn housing units into condos.

The bill that created this controversy, which Wiener co-sponsored with conservative Sup. Mark Farrell, is a one-time amnesty that would allow some 2,500 TIC units to bypass the city's condo lottery (limited to 200 conversions a year) and to become condos. Wiener says it's aimed at helping TIC owners stuck in limbo with mortgages they can't refinance.

"In my view, we need housing stability for everyone, and that includes tenants and it includes homeowners," Wiener said. "We've seen in the foreclosure crisis that tenants aren't the only ones who can have unstable housing. And right now, we have many TIC owners who bought...thinking that it was going to take five-seven years to win the lottery because that's how it used to be, but now it's 15 or 20 years."

That, of course, is because so many former rental units were turned into TICs that the conversion list keeps growing. When TICs become condos, the property becomes worth more and easier to refinance.

"The financing for TICs is worse than it's ever been," Wiener said, noting that many TIC owners are underwater. "So the people in the TICs are really hurting. And if they lose their TICs, it's not like they're going away, they're going to compete for rental units."

But San Francisco Tenants Union head Ted Gullicksen said the courts have steadily eroded San Francisco's ability to safeguard rent control and prevent apartments from being turned

"HE MADE THE DECISION THAT HE'S NOT GOING TO BE WITH THE PROGRESSIVES."

**TENANT ADVOCATE
TED GULLICKSEN**

into TICs and condos. "If we make it easy for them to become TICs, we will have lost the only weak defense we have against conversion," he said.

Gullicksen said the one-time offer will just lead to more TICs — and more evictions. "They're saying if the line gets too long, don't worry, we'll deal with it," he explained.

Gullicksen also disputes the argument that financing for TIC is difficult. The market slowed down after the fiscal crisis of 2008, "but in the past 8-12 months, they have begun to skyrocket again," he said.

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NEWS

Gullicksen acknowledged that Wiener has a history of supporting pro-tenant legislation, particularly during his time on the DCCC when tenant groups were at war with Wiener's predecessor, Bevan Dufty, and then-Mayor Gavin Newsom. But he said that Wiener changed after progressives took over the DCCC and he prepared to run for supervisor in a district that has gentrified, largely because of apartments being converted to TICs and condos.

"He made the decision that he was not going to be with progressives and to ally himself with the conservatives, moderates, and real estate people," Gullicksen said.

Wiener disputes the characterization, saying that he strongly supports rent control and tenants, even though he also supports TICs and other home ownership opportunities.

COURTING CONTROVERSY

A *Guardian* analysis of legislation from the past two years shows Sup. David Chiu edging out Wiener in total legislative initiatives, 153-119, with the rest of their colleagues in double digits. But while Chiu has authored more ordinances and charter amendments (49) than Wiener (33), it is Wiener that has taken on the toughest fights and found himself at the center of big controversies far more often.

"I enjoy policy and I like legislating. We have a limited time here at City Hall as members of the Board of Supervisors, and I think you have to take the bull by the horns and pursue the policies that you think are important to the city, so I started doing that pretty quickly after taking office," Wiener said. "I also think you have to be willing to take risks, so I've been willing to take on legislation that maybe others wouldn't touch, or that others thought was too hard."

Radulovich noted: "He's not a cautious legislator, but he is a careful legislator. He's not afraid of starting a fight, particularly with progressives. A lot of progressives are like, 'If Scott Wiener is for it then it must be bad.'"

Vaughn is one of those activists who said she's eventually learned not to trust Wiener or his legislation: "We've been galvanized and we feel like we have to watch what he's doing very carefully."

Like many progressive activists, Radulovich said he likes Wiener and respects his political skills, but he doesn't see Wiener as sharing his political values: "His agenda is much more pro-business than mine, more about promoting laissez faire capitalism."

Rafael Mandelman, who was elected to the City College of San

Francisco board last year after losing to Wiener in the D8 race two years earlier, said he has been impressed by his former adversary.

"It's unquestionable that he's super hard-working, super dedicated, probably the most effective member on the Board of Supervisors," Mandelman said. "He takes on controversial issues, and in some ways he courts controversy, but he generally leaves people with good feelings."

Mandelman differs from Wiener politically on issues like CEQA reform and historic preservation standards. "On the other hand, he has taken some principled stands against some big players," Mandelman said, citing Wiener's battles against the Academy of Art on student housing and the Hospital Council on TIDF.

Wiener rejects the accusation that he's not engaged enough with the community or his critics. "I think that's made up. And really, it's a different way of saying, 'I don't agree with your legislation,' therefore I'm going to say you didn't take enough input ahead of time," Wiener said. "I've had legislation where I had more than a year's worth of meetings with different stakeholders before I introduced it."

"Even on the nudity legislation, I had hundreds and hundreds and hundreds of communications with constituents before introducing it, between Facebook, email, on the street, in the cafes, talking with people on both sides. I know some folks say I should have had a town hall meeting on it, but that's just one way of communicating with people," Wiener said. "I'm communicating with constituents seven days a week, in many different ways. So I think that criticism is unfounded."

TRANSIT AND NIGHTLIFE

Part of Wiener's power comes from having carved out unique niches for himself, including in two realms not traditionally occupied by fiscal conservatives: public transit and nightlife issues.

"Scott Wiener has been a tireless champion of nightlife issues since the beginning. One of his very first actions in office was to call for an economic impact study to better understand the entertainment industry's contribution to the City's economy," said Guy Carson, the owner of Cafe du Nord and a founding board member of the California Music and Culture Association.

San Francisco Bicycle Coalition Executive Director Leah Shahum gives Wiener lots of unqualified credit for his leadership on trans-

CONTINUES ON PAGE 14 >>

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Intentionally Sleep Deprived

It's been a while since crimes committed by the CIA and FBI have been exposed. It may be a longer time until crimes being committed today are known, because everything now is considered a "national security" secret and whistle blowing by government employees is outlawed.

Today, there are a few people targeted by the government and it may be difficult to know why. They suffer greatly while in the midst of their fellow citizens and the causes of their pain are invisible to others. Nightly microwave or other electromagnetic bombardments are used to deprive them of sleep. Tiny implanted radio frequency ID microchips are used as homing devices for this purpose. When the sleep deprivation is temporarily stopped, your deep sleep reaction enables them to approach you, chemically render you unconscious and do things to you. Combined with tampering with food and medicines, life can be made very unpleasant. They'll enter your dwelling, routinely steal small items and do other little things to make you feel annoyed and violated. The sleep deprivation is a form of torture that impairs judgment and functioning. Pervasive electronic surveillance, interception of mail and phone call plus destruction of documentation are also part of the unseen repression. With computerized control and sensors, the harassment doesn't necessarily require a lot of human hours.

Citizens in any country will never admit that their country has a secret police. Our secret police (FBI & CIA) is not as pervasive as those of other countries. Right now it only hostilely surveils (harasses) a few lone dissidents, critics, or eccentrics. But this bodes ill for the future of America. Targeted radicals may be slow to recognize what hits them. They'll speak their minds, and then begin to suffer headaches and sleep problems. They may suspect, but not blame the government because they can't visualize the technology used to cause the suffering. But they'll learn to avoid speaking out.

The result will be a subtle climate of fear, an acceptance of injustice, as America moves towards fascism. The intelligence community is a hidden power in America. The public naively trusts these agencies to obey the law and hopes the press will expose wrongdoing. But many people in government and media are subconsciously afraid of being attacked themselves.

"National security" is the excuse for the secrecy; hiding criminal acts is the reason for it. Congressional oversight is a joke. Legislators on intelligence committees just wait to be lied to.

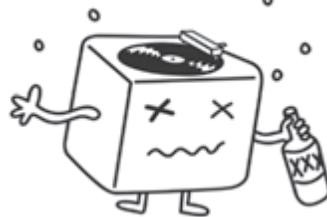
Real terrorists are rare to nonexistent in this country, so government agents have to make themselves feel busy experimenting on someone they don't like.

Despotism can have a long incubation period, but the U.S. is infected. Its starts with a small number of loners being attacked. Later, the dissidents who are America's conscience will increasingly be destroyed. Find out about the book.

The Great Repression

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Tofu and Whiskey



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NEWS

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portation issues. "We've been really impressed with what a strong grasp he has of the city's transportation needs, and he's been willing to push in certain areas behind the scenes," she said, contrasting the grandstanding that most politicians do on transit issues with Wiener's more substantive position. "He comes in with a lot more policy understanding, and it's clear he really rides Muni regularly."

But even on transportation issues, some progressives fault Wiener.

"We need to be really concerned about transit equity in this city, and that's something I'd like to

Muni, and he understands the importance of Muni to the city," Reiskin said, praising Wiener for his willingness to get personally involved in the struggle. "He's extended some political capital for it."

Yet on the TIDF fight, the capital Wiener extended split the progressive movement and burnished his arguments that he's independent from downtown, so the net result of that losing fight only served to strengthen Wiener politically.

"There were no conversations on the front end, I can tell you that. It was sprung on us," said Cohen, whose CCHO ended up partnering with the business community against transportation activists to defeat the measure. "It did not have to become as adversarial as it was and that was really disheartening. It's hard to think that it wasn't intentional."

Reiskin also said that issue was mishandled by his agency. "We failed in that process," he said. "The fact that we're pitting improving transportation against social services is not good."

Yet both Wiener and Shahum cast it as a fight worth having. Wiener said they discussed dropping it when it was clear the votes weren't there: "My gut was already telling me let's do the vote, and she said, 'You know, people need to say where they are on this.' So we agreed to move it forward."

And that was a vote he cited when I questioned him about his pro-business agenda. "You always have to be willing to disagree with your allies," Wiener said. "So people say, 'You always do what the Chamber of Commerce says,' but that's not true. I think I was number five on their scorecard this year because I supported CCA, I supported classifying banks as formula retail, and they scored on the TIDF."

But Wiener denies there was any political calculation on the TIDF vote, and he cast that vote as a lesson in political organizing.

"We have not been organized enough in term of building political power for pro-transit policies, whether it's pedestrian safety or public transportation. We know that we've systematically underfunded Muni, we know that Muni does not do well in funding battles, it doesn't have effective lobbying for it," Wiener said. "We had an all-star cast of public transit advocates up against the Chamber and it was a mismatch, so we need to build up much more institutional capacity for transit advocacy. That's what we're learning." **SFBG**



BRING IT ON HOME

BY VIRGINIA MILLER

virginia@sfbg.com

APPETITE As I've often bemoaned, finding authentic 'que outside of the Deep South is a rarity. Case in point: Southpaw opened late 2011 on Mission Street, a BBQ oasis of the gourmet kind, brewing its own beers in a couple in-house tanks. Welcoming staff and flaky catfish impressed me early on, but watery sauces and dry ribs and brisket deflated my BBQ dreams.

Fast-forward a year. With new chef Max Hussey on board, I'm back, working my way through much of the food, cocktails, and beer selection. As a Massachusetts dishwasher and prep cook, Hussey boldly slipped a resume to Emeril Lagasse at a book signing, moving to New Orleans a month later to eventually become executive sous chef of Emeril's Delmonico. Melding Southern touches with San Francisco tastes, he's cooked at 25 Lusk and Epic Roasthouse.

Southpaw's BBQ staples (pulled pork, brisket, ribs) have all improved under Hussey's watch. While ribs look dry, crusted in 17 spices, they're actually tender, aromatic, addictive. Appropriately fatty beef brisket is smoked for 14 hours. If you must do chicken at a BBQ joint, you could do worse than this whiskey-brined version. Catfish is still strong, lightly pan-fried, and available on a sandwich (\$9), which begged for a little more remoulade on melting-soft brioche. Newly-added quail explodes with boudin sausage. Each meat and catfish selection comes as a platter (\$14-19), with hushpuppies and choice of two sides. Choosing those sides (\$5 each or 4 for \$14) is a challenge. Cheddar grit cake hides a juicy hamhock, mac 'n cheese comes alive with red pepper, sweet potatoes are whipped soft with bourbon, sweet

chili-braised Southern greens and a new creamed "lollipop" chard kale make eating greens nearly dreamy.

Creativity shines in starters like smoked pulled goat (\$12) with salsa verde and house pickles scooped up by Southern fry bread, or roasted duck breast and goat cheese rosti (\$12). Abandon all, however, for Natchez (\$12), named after the Mississippi town, sounding a lot like "nachos". Think warm potato chips falling apart under pulled pork and black eyed peas, drenched in pimento bechamel and hot sauce. Divine bar food.

Hussey also perfects fried oysters. These delicately treated bivalves exude briny freshness unusual for fried oysters. Currently, they're loaded with bacon and onions on a sandwich (\$11). While BBQ sauces like sweet potato remain a bit watery, lacking in flavor punch for me, Memphis smoked sauce is briskly gratifying. But all praise goes to better-than-ever Alabama white sauce: mayo-based, packing pepper and vinegar bite, it makes just about everything sing. I'd rather fill up on savory options than desserts (\$8), but banana pudding with house 'nilla wafers evokes childhood comfort.

Drink is as important as food at Southpaw. Brewer Phil Cutti started homebrewing in 1995 after shopping at SF Brewcraft. Learning from Speakeasy founders Steve and Mike Bruce, homebrewing led to his own gypsy label, Muddy Puddle Brewing. Southpaw's small program allows him to experiment with a range of beers and collaborate with other brewers. House brews (\$6) are balanced, readily drinkable crowd pleasers. Posey Pale Ale is subtly hoppy, Pisgah Rye Porter is complex without being heavy, and a Smoked Cream Ale is smooth with a smoky finish. As active members of

SF Brewers Guild, which puts on the fantastic SF Beer Week (www.sfbeerweek.org) coming up February 8-17, Southpaw hosts intimate classes and tastings, like a collaboration beer pairing dinner with San Diego's famed Stone Brewing on Feb. 11, one of the brewers they feature on their hand-selected draft menu.

In addition to beer, Southpaw founder-manager Edward Calhoun's American whiskey selection and cocktails make fanatics like me smile. Growing up in his father's North Carolina bar, Calhoun honed bar chops in three cities that know how to drink well: Savannah, New Orleans, San Francisco. Playful balance exemplifies the cocktails (\$9), whether a Rye Old Fashioned sweetened by pecan syrup or Rescue Blues: smoky Scotch and Combier Rouge dancing with cocoa nib syrup. My favorites? Mish's Regret No. 2, hot with habanero, smoky with Mezcal, brightened by lemon and cassis, or cheekily-named Tom Haverford (Aziz Ansari's character on my beloved *Parks & Recreation*) where sarsaparilla-root beer notes of Root liquor intermingle with lemon and Shiraz wine. Get educated with whiskey flights (\$12-16) grouped in themes like Peated American Single Malts or Bay Area Whiskey, or flights featuring a craft distillery like High West.

Gracious founder-manager Elizabeth Wells, an Alabama native, sets Southpaw's downhome tone. She moves about the restaurant, attending to needs of each table. Staff follows her lead, ready with a smile, a platter of 'que, and a glass of bourbon. Down home, indeed.

Southpaw BBQ 2170 Mission, SF. (415) 934-9300, www.southpawbbqsf.com **SFBG**

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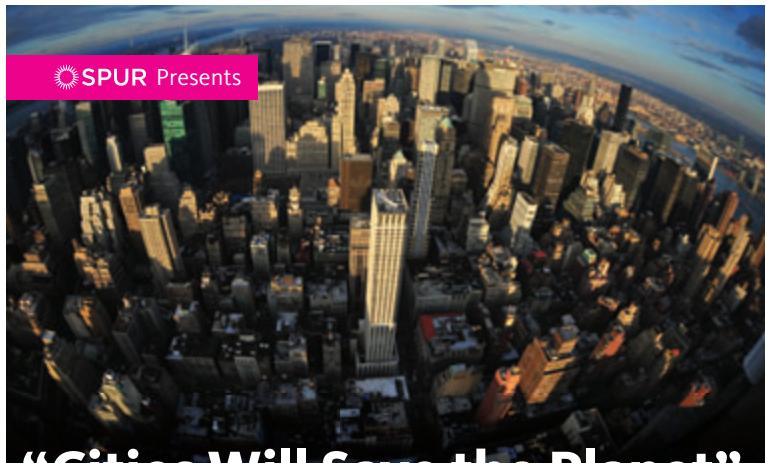
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www.spur.org/climate



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CONTINUITY

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Hoolibloo lives next door, where Elsa the Very Very Old Peruvian Woman used to live. I changed light bulbs for Elsa in the '90s, and reset her clock every time the time changed or the power went out. Or a battery died.

Then, when I moved back into the building 10 years later, she didn't recognize me. A lot had changed. I tried to explain, but she didn't understand, but maybe she did and I didn't understand her understanding. Her ability to speak English started and ended with asking for help and bragging about how very very old she was. And my understanding of Spanish is limited to the meats. So a typical conversation between us would go something like this:

HER: Please can you help me?

ME: (helping her) Carnitas, Elsa. Carnitas!

HER: I am very very old. Very old.

ME: (finishing up with the helping her) Carne asada. Um, pollo.

HER: Thank you. Thank you very mucho.

ME: De nada, Elsa. Hasta lechuga.

And all of us, everyone in the building, would help her up the stairs. Whereas Hoolibloo, my friend who moved in when Elsa (sniff) moved out, takes the stairs by herself — often even briskly.

"Here, let me help you," I say, out of habit. But she turns me down, arguing that she's 25.

Fluently! She doesn't even have to draw the numbers in the air, like Elsa used to do. But I guess that's the difference between Chicago and Peru, coming-fromwise. Not to mention 50 years.

In spite of her relative youthfulness, Hoolibloo does not play on my football team, or even in a band. Still, she is our closest friend. When Hedgehog and I sit on our couch and she sits on hers, we are only two sheets of drywall and six inches of insulation apart.

She helps Hedgehog make movies, and me find restaurants. Why, just the other day she showed me to Poc-Chuc. We were both working at home, and were craving sandwiches, only when Hooli called up Ike to place our order they said it would take about an hour, that's how crowded they were.

So then we started to crave empanadas instead.

One thing I love about hanging with people half my age is they talk about interestinger stuff than I do. I'm all, Oh, my knee is gone! I blacked out in the bathroom! What's wrong with my butt! . . . and meanwhile they're working out what to do with their life.

Which makes much more lively dinner conversation.

Lunch too, come to think of it.

Over Empanadas we discussed guns, Israel, guns in Israel, and writing. Hoolibloo would like to write something, she said, but not necessarily a whole book.

"You're talking to the right person," I said. I start and don't finish books with a level of expertise seldom seen outside the world of professional bowling.

But that kind of wasn't what she was talking about.

She had just come back from Israel, where her grandma lives, and was fixing to fly off somewhere else. Her dream job would entail a lot of travel. And autonomy. "But I also really like to be part of a team," she said.

"I can teach you football," I said. Ever the recruiter.

Poc chuc, the signature dish of Poc-Chuc, is thinly sliced pork marinated in citrus, grilled, and served with onions, tomatoes, rice, and a small bowl of pureed black beans that I almost forgot to even taste, everything else was so freaking delicious and plentiful.

I don't normally like empanadas, but I loved Poc-Chuc's ones. They were less doughy and more flavorful than most, maybe because of the same black bean puree. Which also found its way into the Panuchos. And believe me, as someone who changes diapers for a living . . . black bean puree in the panuchos? That'll happen.

Really though: really really awesome Mayan food. The Panuchos, which also feature shredded turkey, avocado, and pickled red onions, were fantastic. Kinda somewhat similar to empanadas, only fried.

I can't wait until Hedgehog comes back from L.A. so I can show this to her.

POC-CHUC

Mon-Wed 10:30am-8:30pm; Thu-Sat 10:30am-10pm; Sun 4-9:30pm

2886 16th St., SF

(415) 558-1583

AE/D/MC/V

No alcohol

LOCAL NATIVES
WEDNESDAY/30

WEDNESDAY 1/30

TESTAMENT

Bay Area thrash metal legend Testament has been unleashing its sonic assault, and inspiring untold legions of fans, for nearly 30 years now. Propelled by the powerful



lead single "Native Blood," which draws from singer Chuck Billy's Native American roots and experiences, the band's newest album, *Dark Roots of Earth* (Nuclear Blast) was released last summer, and features the band's signature frenzied formula for pit-inducing anthems. With longtime members Eric Peterson, Greg Christian, and Alex Skolnick joined by former Death drummer Gene Hoglan, don't miss the band as it kicks off a new titanic tour right here in the city. (Sean McCourt)

With Overkill, 4Arm, the Butlers
6:45pm, \$32.50

Fillmore
1805 Geary, SF
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www.thefillmore.com

WEDNESDAY 1/30

LOCAL NATIVES

Local Natives stole our collec-

tive hearts in 2009 with their self-funded debut *Gorilla Manor*, an irresistible slice of unearthly folk rock, before cruelly fading into the background. Finally, four years later, they've resurfaced with a sophomore effort, *Hummingbird*. Though the Orange County-bred group recorded the album in Brooklyn, the California sunshine still shines through its meandering, ethereal soundscapes. The band's songs draw heavily from indie peers Grizzly Bear and Fleet Foxes, but manage to add a refreshing, summery glow to the reverb-heavy pop murk. The album, which was produced by Aaron Dessner of the National, promises to translate well to a live format, keeping the band's trademarked harmonies in place while also allowing vocalist Kelcey Ayer's dreamy falsetto to soar. (Haley Zaremba)

With Superhumanoids
8pm, \$25
Fox Theater
1807 Telegraph, Oakland
(510) 302-2250
www.thefoxoakland.com

THURSDAY 1/31

"THE EYES: SAN FRANCISCO BEAT FILM"

If you've already read *Dharma Bums*, had a drink at Vesuvio's, or paid homage to Beat culture in the number of other ways available in San Francisco, here's something different. Beat artists



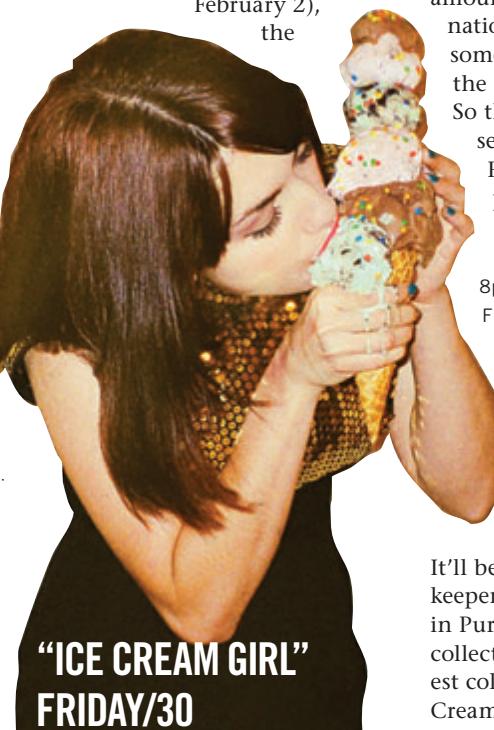
such as Bruce Conner, Wallace Berman, and Ruth Weiss made movies that captured the living, breathing world of their generation. Complementing the Jay DeFeo retrospective (on view until February 2), the

Angeles. Out of all our hometown heroes, however, few deserve my praise as much as the wonderfully spaced-out indie outfit Geographer. The trio combines digital, analog, and a bit of experimentation to create gorgeous, lush pop songs that break the mold while still managing to stick in your head. Though Geographer has racked up a fair amount of buzz both locally and nationally over five years, it somehow continues to be one of the Bay Area's best-kept secrets. So throw on your Niners jersey, pedal your fixie to the Fillmore, and show your SF pride by shoegazing your heart out. (Zaremba)

With Midi Matilda, ON AN ON
8pm, \$20
Fillmore

1805 Geary, SF
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www.thefillmore.com

"ICE CREAM GIRL"
FRIDAY/30



five short films that SFMOMA will screen tonight are intriguing not only as historical documents, but also as an expansion of the artistic vocabulary of dislocation and spontaneity that contribute to the Beat Generation's continuing allure. (Laura Kerr)

7pm, \$10
SFMOMA, Phyllis Wattis Theater
151 Third St., SF
(415) 357-4000
www.sfmoma.org

THURSDAY 1/31

GEOGRAPHER

As a fiercely dedicated San Franciscan, I often feel obligated to rep local acts and tout their worth over artists from, say, Los



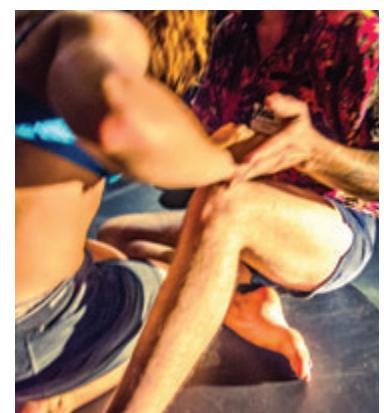
artwork" created by lady-artists from across the country. There will be Lauren Max's photography, works by Tofusquirrel, who brings vibrant, cartoonish ice cream critters (with cheeky names like Mr. Pattymint Cone, and Sherby Sprinkles); and colorful drawings by curator Shayna Yasuhara, among works by other artists. Oh, and Paint Pens in Purses will raffle off four of Dayna Gilbert and Yasuhara's two-foot-tall ice cream buddies. Plush! Plus, this thing has free drinks. (Emily Savage)

8pm, free
D-Structure
520 Haight, SF
www.paintpensinpurses.com

FRIDAY 2/1

KILLERS

Don't go to see *Killers* if you want a smoothly polished performance. Do go to observe two deeply-thinking artists, Jesse Hewitt and Laura Arrington, work on finding a vehicle to tackle questions as fundamental as living and dying. The performance is likely to be rough, messy, and fierce. Don't be surprised if some of it also looks fragile, that's the nature of living — and performing. Hewitt and Arrington — calling themselves



Jarry for this project — have worked alongside one another, but separately for several years. Now their energies are flowing together for what at this point is a two-act creation: first a funeral, then a killing. Originally, they had called the project *Adult* — perhaps not very sexy, but accurately describing the two of them and what they do. (Rita Felciano)

Through Sun/3, 8pm
CounterPULSE
1310 Mission St., SF
\$10-30
www.counterpulse.org

FRIDAY 2/1

"ICE CREAM GIRL"

It'll be like a Lisa Frank trapper-keeper, come to life. Paint Pens in Purses, an all-female urban art collective, will present its newest collection this weekend: "Ice Cream Girl" — a blend of "urban, contemporary, and low-brow

CONTINUES ON PAGE 18 >>



CONT>>

FRIDAY 2/1

LIFE AND DEATH LABEL SHOWCASE

I spent a couple weeks of the new year coveting Mexico's BPM festival; not just the beaches of Playa del Carmen, but some talent-packed, label-centric showcases. Particularly the one from Italy's Life and Death, an upstart label that's forging a deep-



dug sound somewhere between the soulful, well-paced grooves of NYC's Wolf+Lamb collective, and the smart, deep tech of Germany's Kompakt. Luckily, label founder DJ Tennis is taking a scenic trip back to Rome, stopping in town for a stacked lineup that includes ever-playful Thugfucker, Berlin's rising duo Tale of Us, and SF's own PillowTalk. With each act individually known for putting its own spin on the party, expectations here are high. (Ryan Prendiville)

With Jimmy Edgar, Adnan Sharif
9pm, \$15
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

FRIDAY 2/1

WOOTSTOCK

Geeks were picked on for generations. With the advent of the 21st century computer age and mainstream successes of all manner of tech-related products, and even the acceptance of watching sci-fi and reading comic books, we can now proudly come together for a celebration of our collective nerdiness! Join Adam Savage from *Mythbusters*, Wil Wheaton from *Star Trek: The Next Generation*, and singers Paul and Storm for a night of comedy, music, readings, and much more — all embracing geek pride. Be sure to think of clever cover band names and prepare for double-entendre sing-alongs about sailors, because when it comes to being one of the funniest groups of geeks around, they sure ARRGHH! (McCourt)

7pm, \$35.
Marines Memorial Theatre
609 Sutter, Second Floor, SF
www.sfsketchfest.com



SATURDAY 2/2

DRISS OUADAH

In *Fences IV*, Algerian artist Driss Ouadah depicts a hazy sky with pink-tinted clouds behind the delicate geometry of a fence. Sounds picturesque, right? But the chain-links expand to the borders of the canvas, trapping and disorienting the viewer. In "Trans-Location," the artist's latest show largely comprised of cityscape paintings, Ouadah builds on this tension between promise and enclosure. The gridded and abstracted architectural spaces invite the viewer in but ultimately fail to allow them passage or clarity. Viewable from the comparatively accessible architectural space of Hosfelt Gallery, the works enact an elegant commentary on modernity's failure to deliver its political and social promises. And the paintings look cool too. (Kerry)

Through Mar. 23
Reception 4-6pm, free
Hosfelt Gallery
260 Utah, SF
(415) 495-5454
www.hosfeltgallery.com

SATURDAY 2/2

ADAM GREEN AND BINKI SHAPIRO

Opposites do attract. Adam Green is a so-called "anti-folk" Manhattanite with an extensive catalog of foul-mouthed, tongue-in-cheek ballads and admirably humble beginnings as Kimya Dawson's counterpart in the Moldy Peaches. Binki Shapiro hails from LA, is a retro fashion icon and former member of Brazilian-American supergroup Little Joy, along with her ex-boyfriend and Strokes drummer Fabrizio Moretti. The duo's vastly different backgrounds and musical leanings don't seem compatible at first glance, but in practice they blend beautifully. During the writing of the record, both Green and Shapiro were going through romantic rough patches, which ultimately pushed the musicians to help write each other's breakup albums, creating a finished product rife with earnestness and vulnerability. (Zaremba)

With the Range of Light Wilderness
9pm, \$18
The Chapel
777 Valencia, SF
(415) 551-5157
www.thechapelsf.com

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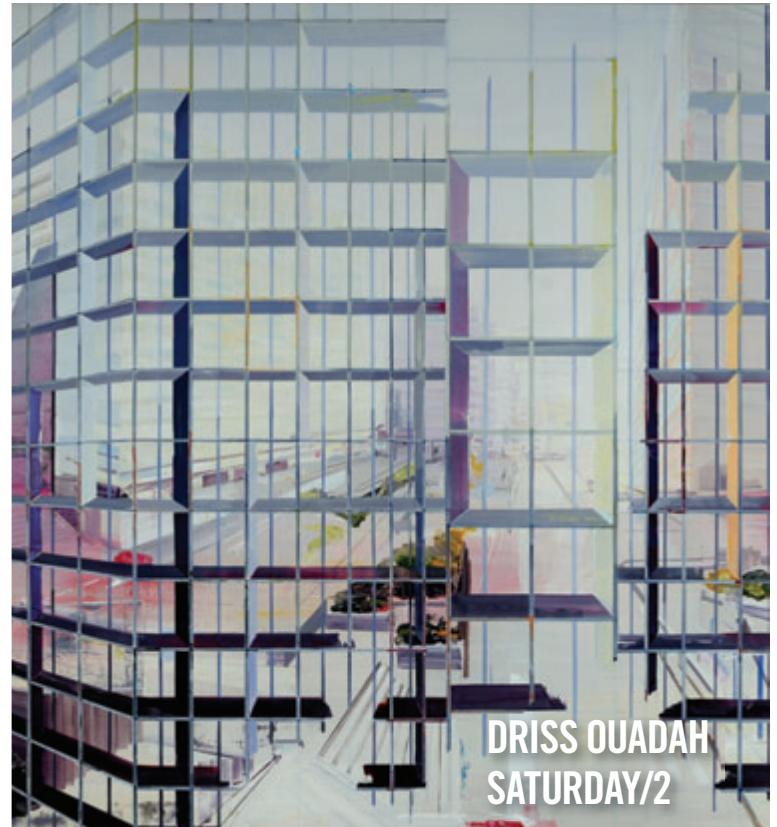
SUNDAY 2/3

VIEUX FARKA TOURÉ

It should be enough to say that Vieux Farka Touré follows the footsteps of his father, the late, Grammy-winning Ali, or that he's known as "the Hendrix of the Sahara." But not quite. In "Gido" (featuring John Scofield) — yes, of jazz-rock fame — an acoustic guitar expertly noodes in a Malian scale, a bend on an electric cues bass and drums, then the two guitars continue to converse. It's tempting to fashion this into some metaphor about the melding of African music and Western rock, and though this wouldn't be misplaced, the main takeaway from "Gido" and the whole album, *The Secret* (2011), is that it sounds great. As Yoshi's will prove, Touré creates his own breed of music, and he does it well. (Kerry)

With Markus James
7pm, \$25
Yoshi's
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



DRISS OUADAH
SATURDAY/2

ARTS + CULTURE: THEATER

BY ROBERT AVILA

arts@sfbg.com

THEATER The chill air had no snow in it. Instead, a particularly nasty outbreak of influenza whipped through the city, leaving a fine coating of mucus on the ground. Still, New York City looked beautiful as the various performing arts festivals that cluster around the annual meeting of APAP (the Association of Performing Arts Presenters) all revved up for a fat two weeks of shows this January.

These festivals, pitched to out-of-town-presenters and general audiences alike, include Under the Radar (an international but New York- and American-heavy program at the Public Theater), PS122's Coil festival (specializing in theater but including some contemporary dance and performance), American Realness (a concentrated dose of leading contemporary dance/performance on the Lower East Side), Other Forces (a program of new independent theater presented by Incubator Arts Project, itself originally a program of Richard Foreman's Ontological-Hysteric Theater), and the brand new Prototype festival (whose niche is new, chamber-sized opera-theater).

Under the Radar is the daddy of them all. Founded by longtime new-work maven Mark Russell (formerly of PS122) and now in its ninth year, Under the Radar has become more concentrated of late, partly in reaction to the other specialized festivals that have cropped up alongside it.

Festival director Russell described the trajectory in a recent phone conversation. "It's a very interesting time, because by the ninth year you're a fact on the landscape. People are beginning to take you for granted," he said with a laugh. "Yes, there are a lot of other festivals now; it's sort of become festival central in these two weeks in January, which is a little crazy, and I don't recommend it. But it has created its own scene, in a way. I think that's great. We started out trying to be big and trying to encircle a lot of the work that was going on downtown and around the world. Now, I've actually shrunk the festival to be more surgical and specific. Two years ago we were doing 21 things, and this year we're doing 12, which feels more comfortable and better. We're trying to go deeper in each of these performances and support them better, and let other people curate their way with the other festivals as well."

UTR's program this year included premieres by some leading American new-work companies, including Philadelphia-based Pig



LIFE AND TIMES: EPISODES 1-4 (TOP); **ZERO COST HOUSE** LIFE AND TIMES PHOTO BY REINHARD WERNER-BURGTHEATER; ZERO COST HOUSE PHOTO COURTESY OF PIG IRON THEATRE COMPANY

by the text's endless assault of half-articulate and overly familiar riffs on family, friends, awkwardness, first kisses, religion, and so on. With the dialogue divvied up among an entire ensemble in coordinated outfits, vocal harmonies, and group dance steps, we're being made to hear again what we hear all the time, which invites certain revelations, but they seemed precious little compensation for the tedium of it all.

Further downtown at American Realness, where founder Ben Pryor's astute gathering of contemporary dance-performance is now in its fourth year, there was much greater and subtler impact to be had from a slim hour spent in a largely unadorned room with performance maker Jeanine Durning. She also set forth a barrage of speech, a continuous stream of consciousness that touched on many subjects and her own self-consciousness, but in that simple score came a powerful emotional encounter and myriad questions about language, communication, reason, madness, art, and subversion that left the audience slightly stunned and reeling in their chairs.

American Realness had its much-hyped disappointments as well, in particular Trajal Harrell's *Antigone Sr.*, a self-conscious and dull three-hour riff on fashion and voguing that is part of his seven-part opus, *Twenty Looks or Paris Is Burning at the Judson Church*, which sets out to explore a dialogue between the post-modern dance movement of 1960s Greenwich Village and the voguing scene taking place uptown in the same era. A provocative enough project, but this piece had little to recommend in terms of ideas or movement.

There were more modestly-scaled but far more engaging works to be found at American Realness this year, including Miguel Gutierrez's collaboration with Mind Over Mirrors (musician Jaime Fennelly), *Storing the Winter*, a supple, sinewy and raucous solo dance-for-keeps; and Faye Driscoll's dynamic, ecstatically unhinged duet, *You're Me*, which comes to SF's CounterPULSE in March. While BodyCartography Project's *Super Nature* (co-presented with the Coil festival) was a mixed success, it nevertheless made me want to see them again when they bring *Symptom* (also to CounterPULSE) in February. Another AR offering not to be missed is Frankfurt-based American and former Forsythe dancer Anthony Rizzi's hilarious, ridiculously reasonable, and super-shrewd *An Attempt to Fail at Groundbreaking Theater with Pina Arcade Smith*, which plays locally at Kunst-Stoff Arts Feb. 7-9. **SFBG**

FESTIVAL OF FESTIVALS

Some highlights from New York's APAP-pourri

Iron (whose *Chekhov Lizardbrain* came to San Francisco as part of the 2011 FURY Factory Theater Festival). Pig Iron's *Zero Cost House* is a simply but shrewdly staged, intriguingly unexpected collaboration with Japanese novelist-playwright Toshiki Okada (founder of theater company Chelfitsch). It unfolds an autobiographical dialogue between the younger and the present-day Okada over Thoreau's *Walden* across a shifting set of actors and related characters (including a downbeat and down-at-the-heel Thoreau). Its po-faced humor belies an ultimately serious exploration of enduring ideas about our relation to society, political commitment, and art's function amid the insanity of a status quo represented by the overwhelming indifference to the Fukushima nuclear disaster. This was a stimulating call to thought and imagination as nothing less than action toward survival.

Questions about art's social role and power, as well as the lines joining the mundane to the great political and narrative arcs of the age, ran through much more work besides. One of the fresher, quietly unsettling surprises in this respect was Australian company Back to Back's brilliantly staged *Ganesh Versus the Third Reich*, a deceptively low-key

exploration of power and marginality by a five-member ensemble that includes actors with varying mental and physical disabilities. On a largely bare stage repeatedly transformed by large transparent curtains into a gorgeous shadowbox landscape of mythological proportions, the riveting cast plays out its own inner turmoil along an extremely subtle line separating the ridiculous and the profound, meanwhile complicating our perception of what is in fact real.

In a highly anticipated offering, New York's Nature Theater of Oklahoma premiered eight hours worth of its Soho Rep-produced opus *Life and Times (Episodes 1-4)* — more episodes are apparently forthcoming — which channels the verbatim childhood reminiscences (replete with uhs, ums, likes, whatevers, and oh-my-gods) of a middle-class American 30-something (company member Kristen Worrall) through an evolving set of choreographed, highly stylized, mostly-musical ensemble performances. Again, as directed by founders Kelly Copper and Pavol Liska, the banal is elevated to the level of the epic, but in a precious and ironic way that, for all its precision and the seriousness of its core idea, leaves one feeling mostly empty, bored, and frayed.

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left to right: Roselynn Hallett, Arwen Anderson, Marilet Martinez, Photo by Mark Leialoha

HELLO GOODBYE

BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY While it'll be hard to say goodbye, **Brass Menažeri**'s founder Peter Jaques might have the best possible reason for dissolving his decade-old, San Francisco band. He got a Fulbright grant to study traditional Greek music — *in Greece*.

He'll be traversing the Grecian island of Crete, coastal Epiros, mountainous Florina, and capitol city Athens, studying with Greek master musicians. So yeah, don't cry for Jaques. It'll more be the Bay Area Balkan scene's loss than his, given the group's influence on the local set, lo these past 12 years. (Remember that Tofu and Whiskey column on the bumping Bay Balkan scene a few weeks back? That wouldn't have happened without it.)

With two full sets of Balkan dance music, the band will bid adieu at a final show this Fri/1 (New Parish, 579 18th St., Oakl. www.thenewparish.com. 9pm, \$15). That night will include four-part horn melodies, special guest dancer Zoe Jakes of Beats Antiques, and the debut of trumpeter eO's new DJ set of "glitch-seasoned, heavy Balko-electronic compositions and remixes."

With that in mind, I asked Jaques to give me the rundown on the highlights — and low points — in the life of Brass Menažeri.

There are those less-than-ideal band situations: "the sound guy who insists he needs to boost the 'kick drum' (we don't have one) in a room with overwhelming bass resonance. We could hear nothing at all aside from the drum; playing an outdoor festival at Civic Center 100 feet from a techno stage; getting stiffed for a measly \$200 when a venue said they'd paid our money to the other band (why?) and the other band denied it."

And then there are the inspiring moments that kept the band humming: "collaborating with Boston MC Mr. Lif at the Seattle Folk Fest in 2010; playing for Ruth Hunter's 50th birthday party while the sun was setting on a beachfront in Seattle; crowd surfers at Amnesia; the 2008 CD release at Great American Music Hall with Aphrodesia, and returning there for Kafana Balkan last year with Fishtank Ensemble; crowd reactions at the Sebastopol Apple Blossom Festival; chasing Rupa around the

Mission during her birthday procession a few years ago; double bill Balkan brass afterparty for the Goran Bregovic show, with Inspector Gadjie last year; the first Kafana Balkan at ArtSF in the Mission, with people hanging from the rafters"

Wouldn't you know it, there's a Kafana Balkan night this weekend as well. As Jaques mentioned, Brass Menažeri played the first of these rousing Balkan dance parties. This Sat/2 is the club night's sixth anniversary show, with Inspector Gadjie, Jill Parker and Foxglove Sweethearts, and DJ Zeliko (Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com. 9pm, \$15).

So yes, you can pretty much spend your whole weekend reveling in the Balkans.

PETRA HADEN

For those more interested in the scores than the moving pictures on the screen, indie rock icon — and master jazz spawn — Petra Haden has done something quite unique with her newest album, *Petra Goes to the Movies*, released last week on Anti-. She's rearranged classic film scores — think *Psycho*, *A Fistful of Dollars*, *Superman*, and *8 1/2* — mainly using her extraordinary voice to flesh out the formerly instrumental sections. For "Psycho," that means high, layered a capella vocals creating that haunting paranoia so associated with the film's theme. "Goldfinger" is a fun one as it also features Haden's sultry lyric singing, and bum-da-bum "Hand Covers Bruise" from *The Social Network* stands out as an unexpected new gem. "When I saw the film *Social Network*, I thought it was a great movie but it was the music that really drew me in," Haden said in a statement to her record label. The former That Dog vocalist's interpre-

tations on this album have minimal instrumental contributions courtesy of her famous father, jazz bassist



pianist Brad Mehldau, and guitarist Bill Frisell.

PUSSY RIOT LIBERATION NIGHT

To celebrate the release of new book, *Pussy Riot! A Punk Prayer for Freedom* (Feminist Press), City Lights is hosting an evening of reading, declarations, and manifestos, with Frightwig (Deanna Mitchell, Mia Simmans, Cecelia Kuhn, Eric Drew Feldman), Daphne Gottlieb, Penelope Houston (of the Avengers), Deborah Iyall (of Romeo Void), Sophia Kumin, and Michelle Tea. Pull up some neon tights, tug a hot pink ski mask over your head, and join the movement.

Wed/30, 7pm, free. City Lights, 261 Columbus, SF. www.citylights.com.

JACKIE-O MOTHERFUCKER

Experimental, '90s-born Portland act Jackie-O Motherfucker live at Mexican restaurant Casa Sanchez, where I can also eat chips and salsa during the set? That'll do just fine, thank you. With You Nori, Cuttle Butter, Baus.

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ANNIVERSARY SHOW

Ted Leibowitz has been doing Internet radio far longer than the majority of your favorite podcast hosts. His indie rock-oriented Internet radio station, BAGel Radio, is turning 10 this year. So the station founder-music director is throwing this show with local rock bands including Pixies-honoring Mister Loveless, angsty Churches, and tender Birdmonster. A lineup worth showing up early for.

Fri/1, 9:30pm, \$12. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com. **SFBG**

WHO ARE YOU?

On why you should appreciate the legendary band's deeper cuts

BY ANDRE TORREZ

arts@sfbg.com

MUSIC Can dreams come true or is it all a teenage wasteland? The remains of British mod band (some prefer to call them rockers) the Who are being scraped together for the latest round of nostalgia when original members Pete Townshend and Roger Daltrey perform their second rock opera, 1973's *Quadrophenia*, in its entirety at Oakland's Oracle Arena this Fri/1.

I certainly have a soft spot for the band (despite the '03 investigation and arrest of Townshend for accessing a child pornography website — he claimed it was for research on a book he was writing, and it was concluded that he never downloaded images), having owned its boxed-set since I was about 17. It's doubtful this tour, which has been getting mostly positive reviews, needs any hype. After all — it's the Who.

While '69's *Tommy* is generally regarded as its masterpiece and the standard as far as rock operas are concerned, (essayist Dave Marsh pointed out that mini operas like the Townshend-penned, "A Quick One While He's Away" and "Rael" are their precursory "rock dramas") the band continued this concept with a follow-up, even though the pressure of matching previous success reportedly lead to Townshend's nervous breakdown.

Marsh's essay *The Who In America* calls the introspective album a search for "where it all went wrong": the *it* being an overly encompassing view of '60s-rock stardom along with the counterculture; but at the same time, it mainly tells the story of Jimmy, the album's protagonist, and his identity struggle (the whole violent, London mods vs. rockers thing). Still, Townshend's self-analysis sounds majestic, but could be criticized as both vain and myopic, considering the band's initial hits hadn't even been around for a decade by that time.

The era bred stiff competition among bands and their contemporaries in both songwriting ability and recording technique, but also serves as a reminder that these larg-

er-than-life artists were competing against themselves. Each album was measured against its predecessor. For a glimpse at Townshend's fragile psyche, we could turn to one of its overshadowed albums, 1967's *The Who Sell Out*.

In his book, *Revolution In The Head*, music critic Ian MacDonald calls Townshend "acid-inflated" during this period. He continues, saying he could barely write focused songs, much less hits. However, it was the Beatles who in 1968 were "provoked by hearing that the Who had gone all out on [its] latest track to achieve the most overwhelming racket imaginable." This caused a paranoid reaction to outdo the Who (already notorious for impolite stage antics, i.e. toppling over Hiwatt amps, kicking over drum kits, and smashing guitars) by recording something raunchy and thrashing of their own. The result was "Helter Skelter".

Sir Paul McCartney (widely credited as the song's main, if not, sole composer) would reveal the Townshend track in question as "I Can See For Miles," which ended up being a hit single. In fact, it was the only single from *Sell Out*, despite the album's heavyweight melodies, intricate Beach Boys harmonies, and a maturing lyrical wit, that ranges from comedic to confessional.

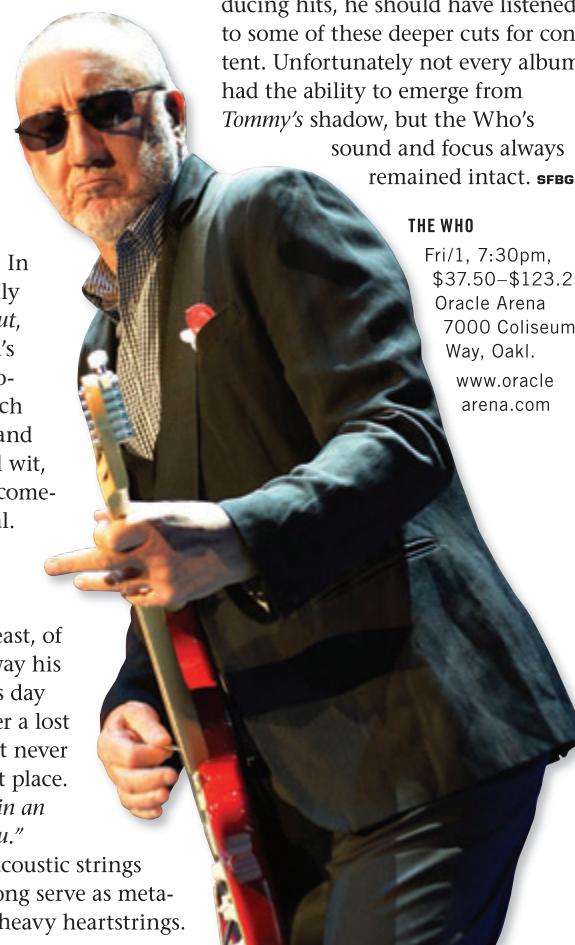
"Sunrise" in particular, is the tale of profound loneliness, or at least, of a man wasting away his reality. He dreams day and night of either a lost love or of one that never existed in the first place. "Each day I spend in an echoed vision of you."

The plucked acoustic strings throughout the song serve as metaphor for his own heavy heartstrings.

He turns down the possibilities of love as he's haunted by his visions, unable to move beyond them. When he does awake, it's hopeless. *"Then again you'll disappear/my morning put to shame."* Singing in a haze, or in the tone of a lullaby, he fears everyday will be unfulfilling, just as the last. Meanwhile, his lament for the object of his desire consumes him.

It's no surprise this feel-bad theme is repeated in the appropriately-titled "Melancholia" (a bonus track from the album's reissue). The imagery couldn't be clearer or more succinct when Daltrey and Townshend deliver a call-and-response vocal of one line in particular. Townshend taunts Daltrey in a sing-song voice posing as life itself, singing, *"The sun is shining"*. Daltrey, the embodiment of depression, screams out in response his tortured realization, *"but not for me!"*

If MacDonald was critical of Townshend's acid phase for not producing hits, he should have listened to some of these deeper cuts for content. Unfortunately not every album had the ability to emerge from *Tommy's* shadow, but the Who's sound and focus always remained intact. **SFBG**



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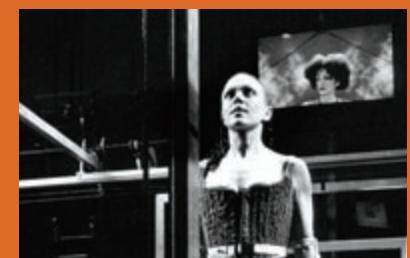
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Bebe Miller Company's imperfect, intriguing 'A History'

BY RITA FELCIANO

arts@sfbg.com

DANCE The Bebe Miller Company's *A History* at Yerba Buena Center for the Arts last weekend proved to be both exhilarating and frustrating. First, the good: watching two gorgeous dancers engage each other in one encounter after another — both huge and tiny — for over an hour. Gradually, they emerged as two completely different and yet ever-so-compatible characters.

Angie Hauser can look almost demure, but there is such fierceness to her presence that you don't want to get on the wrong side of that intensity. Darrell Jones, a tall, lanky dancer with limbs that can (and do) shoot in all directions simultaneously, is unstoppable — yet he also has a teasing sense of humor about him. If Hauser could be almost earnest in her focus, Jones brought an often relaxed, quasi-casual quality to their work.

In the program notes, Miller says that *History* is a work about making work, specifically about having worked with Hauser and Jones for the last decade. On video Miller is a tiny figure, planted like a tree in a lush meadow, telling us that her body — and by implication that of her dancers — is "possessed by past dances." So *History* is a piece about excavating shards, remembering, or as one of the texts says, "remember remembering," everything that goes into the creative process. That's a tough assignment. While conceptu-

ally intriguing, the 70-minute work didn't completely convince because it didn't stand as its own artifact with its own parameters. Hence the frustration.

History's collaborators, including the choreographer and her long-time dramatist Talvin Wilks, conceived of the work as a multi-media experience in which spoken and projected text, video images, and live dance would collide with each other. Unfortunately, the co-existence of these elements too often didn't spark, proving to be more distracting than illuminating. Viewing *History* thus became an exercise in both reveling in and rebelling against the experience.

Even as *History* continued to slip one's grasp, it was beautiful to watch. Mimi Lien's semi-transparent panels enveloped the dancers in a neutral yet luminous space. At its best moments, Lily Skove's video ran alongside the dancers and sometimes almost reached to grab them. The opening and closing images resonated particularly well. Michael Wall and Darren Morze's score ranged from soft humming to a dance-y tune that sent the performers into paroxysms of joyous.

But it was Hauser and Jones who carried *History*. Their rich interactions were in a constant state of flux. Some were funny, some contentious; others were intimate, still others playful. Their sense of ease with each other may have developed over the last decade, but on stage it didn't make any difference where it came

from. Hauser is the verbal dynamo to Jones' high-speed physicality; when she exploded into one of her speed monologues, he responded with a tease, or by simply rolling off their shared bed. They wearily watched each other using space, but also companionably loped around the periphery and engaged in hand games at the table. They did things as ordinary as taking off a partner's shoe, or kneading one another like a piece of rising dough. If he came close, she flipped him off with a gesture. In an extended contact-improv inspired section, their bodies attempted to fuse almost to the point of eroticism. But they didn't go all the way there.

One of *History's* ingenuous devices was the use of headphones — the big, old-fashioned kind. The dancers raced to them periodically for a kind of grounding. Were they gateways to the past or did the simple act of listening — or yanking back — offer a respite from the physicality of moving? The headphones also highlighted the differences between the two dancers. Hauser devoured whatever she got from them, while Jones' reactions were a lot more nonchalant.

Ultimately one walks away from *History*, imperfect vehicle that it is, with a sense of two dancers whose humanity is so closely integrated with what they do that you couldn't tell the difference between the person and the persona. It was a rich idea to take home. **SFBG**



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ARTS + CULTURE: VISUAL ART

STEN LEX'S *UNTITLED 3*
COURTESY OF 941 GEARY

FRAMING DEVICES

Taking stock of early 2013's group exhibitions

BY MATT FISHER
arts@sfbg.com

VISUAL ART Several recent, notable group exhibitions have me thinking a bit more actively about the roles curators play as artists in the shows they assemble. As much as DJs or editors, curators are present in their shows as artists, sometimes demurely, sometimes not.

As curator of the "Disrupt" two-person show at Highlight Gallery, Kelly Huang has shrewdly assembled a pair of artists whose work reinforces each other. Seen together, the paper-based works of London's Marine Hugonnier and Cairo's Taha Belal, create a kind of duet of interrelated working styles. Both artists use silkscreen to recast newspaper and magazine pages with intricate designs and blocks of color. Hugonnier tends to work in series, appropriating several consecutive days worth of front pages from the same newspaper during the course of pivotal political events, then blocking out images with bright primary colors in a way that recalls both Ellsworth Kelly and Piet Mondrian. Belal prefers delicate tiled pattern work overlaid on full color ads, applied in a way that confuses, heightens, and twists the intended message on the page. *Through Sat/2, Highlight Gallery, 17 Kearny, SF; www.highlightgallery.com.*

When a gallery with considerable reach decides to mount a thematic exhibition, it can be both impressive and almost unruly, as with Fraenkel Gallery's sprawling "The Unphotographable" show, featuring images by Alfred Stieglitz, Man Ray, Richard Misrach, Glenn Ligon, Wolfgang Tillmans, Diane Arbus, and many others. Truthfully, there's probably too much here, but there are several gems in the gallery, lightly organized to highlight attempted photographic captures of the sublime, the disembodied, the transcendent, and the elusive. The most potent works in the show — among them Gerhard Richter's *September*, an image of his 2005 painting, itself a conceptual model for abstract representation — counteract their own assertions of verisimilitude in favor of something more circumspect and self-aware. *Through March 23, Fraenkel Gallery, 49 Geary, SF; www.fraenkelgallery.com.*

For logistical and practical reasons, it's fairly uncommon to hear of curators commissioning works for a gallery show, but the results can be intoxicating, as with "Remembering is Everything" at Alter Space. Bean Gildsford and A. Will Brown got six artists to contribute a work based on his or her own remembering of the same original video, which was destroyed after viewing. Befitting the premise, the works in the show contribute to a general field of reverberating feedback, each one in this context providing you incomplete points of view on an unknown experience.

Themes of recursion, repetition, and fugue recur, as in Stephen Slappe and Kate Nartker's looped video works

that both posit unresolved narrative chords, and Nancy Nowacek's performance *Circuit (As I Caught)*, in which mysterious packages filled with objects recalled from the video appear at the gallery each day of the exhibition. The effect is like an enacted Haruki Murakami dream sequence, and you're immediately drawn into the activity of fabricating and assembling the show's affects and objects into a kind of tenuous, vague, and poignant gestalt. *Through Feb. 23, Alter Space, 1158 Howard, SF; www.alterspace.co.*

Sometimes, the curatorial conceit is basically an excuse, as with "While We Were Away" at 941 Geary, which the press release says is "composed entirely of artists [curator Tova] Lobatz has become aware of while traveling." Despite the throwaway premise, some of the work — especially by Sten Lex — is impressive. Sten Lex, the Italian stencil duo, makes arresting op-art flavored stencil portraits usually on grand scale on the sides of buildings; here on panels. What differs from the street-art norm in their work, aside from the precise Ben-Day rendering, is the not-really-offhand way they leave the painted stencil affixed to the substrate to let it peel or erode over time, a swerve that makes the painting's correlation to the original photo more precise as it ages. Their four untitled works in the gallery demonstrate various points in that progression. *Through March 2, 941 Geary, SF; www.941geary.com.*

LOOKING AHEAD

· For "Silence," curators Toby Kamps (Menil Collection) and Steve Seid (BAM/PFA) dig deep to assemble almost everybody you can think of — Beuys, Duchamp, Klein, Magritte, Warhol, Broodthaers, Manders, Marclay, Roden, Salcedo, others — to address the representation of silence using John Cage's *4'33"* as a point of departure. *Jan. 30-April 28, UC Berkeley Art Museum/Pacific Film Archive, 2575 Bancroft, Berk; bampfa.berkeley.edu.*

· A new series of muralist group shows launches with work by Apex, Casey Gray, René Garcia Jr., and others. Erotic, anaglyphic 3D glitter wallpaper? Sign me up. *Feb. 7-July 1, Project One, 251 Rhode Island, SF; www.p1sf.com.*

· Kehinde Wiley's flashy, uber-hip portraits have made him the international go-to darling of both the upmarket and Juxtapoz crowds. Expect high craftsmanship and an eye for drama. *The World Stage: Israel*, *Feb. 14-May 27, Jewish Contemporary Museum, 736 Mission, SF; www.thecjm.org.*

· The word "visionary" is perhaps overused in the world of architecture, but the jarring, psychologically charged work of Lebbeus Woods warrants the use. The recently deceased architect's work will be represented by 175 drawings, renderings, and models in this career survey. *Feb. 16-June 2, San Francisco Museum of Modern Art, 151 Third St., SF; www.sfmoma.org. SFMOMA*



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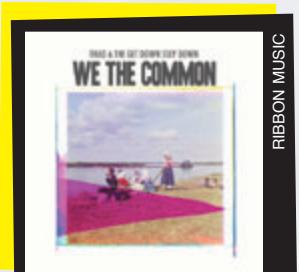
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TRIUMPH OF THE WIENER DOG

Indie icon Heather Matarazzo talks 'Welcome to the Dollhouse'

BY CHERYL EDDY

cheryl@sfbg.com

FILM Everyone's got a little Dawn Wiener in them. Dressed in deceptively cheerful floral prints, the teenage heroine of 1995's *Welcome to the Dollhouse* trudges through the hell that is junior high, where cruel bullies lurk in the girls' room ("Why do you hate me?" "Because you're ugly"), the cafeteria is full of cold shoulders and catty cheerleaders, and parents and teachers just don't understand.

Watching Todd Solondz's indie classic nearly 20 years after its release, it's amazing how-of-the-moment it still feels — Dawn's awesomely dated fashions aside, of course.

"I feel like, to a certain degree, *Dollhouse* was ahead of its time," actor Heather Matarazzo says in a recent phone interview, ahead of a Peaches Christ-hosted screening of the film as part of SF Sketchfest. "All credit goes to Todd in regards to that — it's almost a timeless piece. It doesn't matter what age you are, you can identify. The only difference between [the 90s] and now is that we have things like Facebook and Twitter that exacerbate and bring forward what has always gone on: bullying and hierarchy and looking down on others to feel better about yourself."

She adds, "Some people have come to me and said that *Dollhouse* is one of the funniest movies they've ever seen, and that it's a comedy — and I look at them askance. And others have said that it was exactly their experience, and it's a heartbreakingly film. So I really think that it depends on your perception of what your experience was like in junior high and high school."

Dollhouse was Matarazzo's first feature film. Despite the fact that her character is tormented from start to finish, she has only positive memories of working on it.

"I remember it with nothing but fondness and love," she says. "Working with Todd was such a treat. He's so gentle and such an unassuming figure on set, and is really such an actor's director. He trusted me enough to just go, and do what needed to be done, and do my job. And if he wanted anything changed or different, of course I complied. But it really was an intuitive role for me."

Now 30, Matarazzo has had a varied career between TV and films. Surprisingly, she says that *Welcome to the Dollhouse* isn't the single

film she's most known for.

"I have a very, very eclectic fan base, so for some it's *The Princess Diaries* (2001); for others it's *Sorority Boys* (2002), for others it's *54* (1998), for some it's *Roseanne*, for some it's *Welcome to the Dollhouse*, for some it's *Hostel: Part II* (2007). It really kind of runs the gamut," she says.

When choosing parts, she says, "It really always come down to, is it something that's challenging? Who's working on the piece? Is it a story that speaks to me? Is it something that scares me, that inspires me? All of these questions go through my head. I don't care what kind of story it is as long as it's something that I'm excited to show up to work every day and participate in."

Surprisingly, the Feb. 8 event — a screening, on-screen conversation between Matarazzo and Peaches Christ, a Dawn Wiener costume contest, a musical re-creation of *Dollhouse*'s garage-band jams, and more — will be a relatively new experience for the erstwhile Ms. Wiener.

"It's the first time I've done any kind of screening for *Dollhouse*, except for when it first came out and something that Lincoln Center did about six years ago," she says.

"I am really excited. I'm a really big fan of Peaches. I adore her, so I'm really looking forward to getting to see her and being in San Francisco." **SFBG**



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ARTS + CULTURE: STYLE

FAZE CO-OWNER JOHNNY TRAVIS IN HIS MISSION SHOP, AND THE SAV NOIR CREW IN THEIR STUDIO.

GUARDIAN PHOTOS BY CAITLIN DONOHUE



BY CAITLIN DONOHUE

caitlin@sfbg.com

STREET SEEN While larger clothing companies are free to define their brand through glossy print campaigns and billboards staring out impassively over downtown shoppers, the little guys look elsewhere to establish identity.

Last week I went to visit a silver grill, affixed to the grin of a one Edwin Haynes, the unapologetically pierced founder of graphically subversive clothing line **Sav Noir** (www.savnoir.com). Think T-shirts covered in upside-down crosses, hot nuns making out, and a priest hoisting a Bible, gun, and shotglass — that would be the brand's first collection, now available. Think a tough black-and-white color palette setting off designs by local artist Henry Lewis. Also think about a back room of an unmarked studio space, which is where I was last week checking out his works of the devil, artfully arranged on an L-section sofa.

Haynes talks mess about Catholic school while members of his team — event promoter Traci P of female hip-hop crew Sisterz of the Underground and Bogl, bass-and-beat DJ and event producer — look on.

"These figures and these idols who you were forced to worship were the people doing the most dirty shit," the ex-chef, promotor, and "fashion guy" explains as we look at his sartorial takedowns of religion splayed out before us on the couch cushions. It's all there: slutty sisters, gangster priest, schoolgirl swilling beer. Sav Noir is adamantly for the alternative nightclub set — the people, Haynes tells me, who don't have to wait for the end of office hours to become who really are.

NOIR FAZE

That makes sense, it's hard to picture a real estate agent rocking the white tee with the photo print of the sexily open mouth cradling pills on its tongue. (If you are a real estate agent who wears things like that, get in touch with me.)

You can cop Sav Noir's hats and tees at Infinite (www.infinitesf.com), True (www.trueclothing.net), and Santa Cruz's So Fresh (www.sofresh-clothing.com). But you may as well make a night of it. The brand also hosts The Gift, a first Sunday dub-trap party at Vessel starring DJs Ruby Red Eye and Atlanta's DJ Holiday. Bogl spins Tuesday nights at Monarch. The events look like they crack — the Jan. 26 launch at 1AM Gallery for the new line attracted a crowd that spilled out into the SoMa streets.

"At the end of the day, we're all we have," says **FAZE Apparel** (3236 21st St., SF. www.fazeapparel.com) co-owner Johnny Travis as he tours me around his sunny Mission space, past the racks of his own line's SF-made button-downs with printed cuffs, peculiar pockets — just intricate enough to catch the eye, but not so crazy that they can't be basics.

FAZE also hawks ace \$21 beanies, made in LA with leather tags affixed here in the city. The line's

hoodies are lined with nursery school zoo prints, part of the "Animal City" collection that also includes a tee with snarling pumas and the words "Easy Pussy" in heavy metal slant letters. It's streetwear, but with details that make it pop.

The shop also has one of the more interesting arrays of hyper-local brands I've seen: there's All Out Foul, a San Mateo line that supplies tees to the quickly-growing legions of Niners fans. Those tees sit alongside nautical-inspired ones designed by Charlie Noble, an Alameda Coast Guard vet. The different brands are great for the store, Travis tells me. The days of single-brand customers, he says, are over.

And FAZE (an acronym for "Fearless and Zealous Everyday") is nothing is not group-oriented. "We don't want to be an intruder to the community," the SF native Travis tells me, wary of the fact that he just moved a business into a part of the Mission where rents are skyrocketing and many residents feel displaced. "We want to be a part of it."

To that end, the regular art parties. At January's FAZE event, the paintings created by the line's artists on-site, made in front of the eyes of party attendees right there in the shop, were sold to benefit the Boys and Girls Club down the street. At the next event (at the shop Feb. 8, 6-10pm, free), proceeds will round another corner to another neighbor of FAZE, going to low income student support service Scholar Match. Of course, you're welcome to buy clothes at the party.

"I know a lot of people try to get their stuff in the hands of celebrities," says Travis. "But that's not what we're about. It's people like you and I who carry brands." **SFBG**

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STARTING SLOW AND RAMPING UP

Local sexpert thinks society is ready for prostate pleasure

BY AIRIAL CLARK
culture@sfbg.com

SEX It's the end of an era at local sex toy and education company Good Vibrations: Dr. Charlie Glickman is stepping down from his position as education program manager for the national retailer.

But Glickman is leaving for another adult education adventure: bringing the joys of prostate play to mainstream society. Joining up with San Francisco-based sex educator, Aislinn Emirzian, Glickman has co-authored *The Ultimate Guide to Prostate Pleasure: Erotic Exploration for Men and Their Partners*, set to be published by Cleis Press in February. The book is all about easy and pleasurable anal play, prostate massage, toys, pegging and anal intercourse, positions, common concerns, and safer sex techniques.

Glickman told the Guardian in an interview about that the book has been in the works for years. Though it's not the first guide to prostate play, he feels as though he's tapping into the zeitgeist, that our culture is finally ready for pegging and prostate pleasuring.

The man should know. Since 1996, the sex educator has been on the frontlines of trying to get accurate sexual health information to the Bay Area, and has taught many a prostate class through Good Vibes. His book release party on Thu/31 kicks off a North American prostate play workshop tour sponsored by the sex toy company, and looks to target an audience that mirrors the people who have shown up in Glickman's sex ed workshops throughout the years: male-female couples, solo women, gay men, the college-aged to senior citizens.

Throughout the course of their research, the book's authors interviewed over 200 men of all sexual orientations and their partners to capture a wide spectrum of perspectives on how prostate play expands one's sexual menu, and what holds men back from

experiencing its joys. Pegging is the term used to describe men being penetrated by women, often within a heterosexual context. Glickman and Emirzian's guide is both a 101 on prostate anatomy and sensation, and an examination of the stigmas associated with prostate play.

But one's prostate play comfort level is not determined by one's sexuality alone, according to the authors. Reluctance to experiment — even among gay men — can be due to a perceived threat to masculine identity with which anal penetration is often associated.

Glickman says that the first challenge to exploring prostate pleasure exists on a physical level. "For most straight men, and topping queer men, sex happens outside your body as penis-oriented sex."

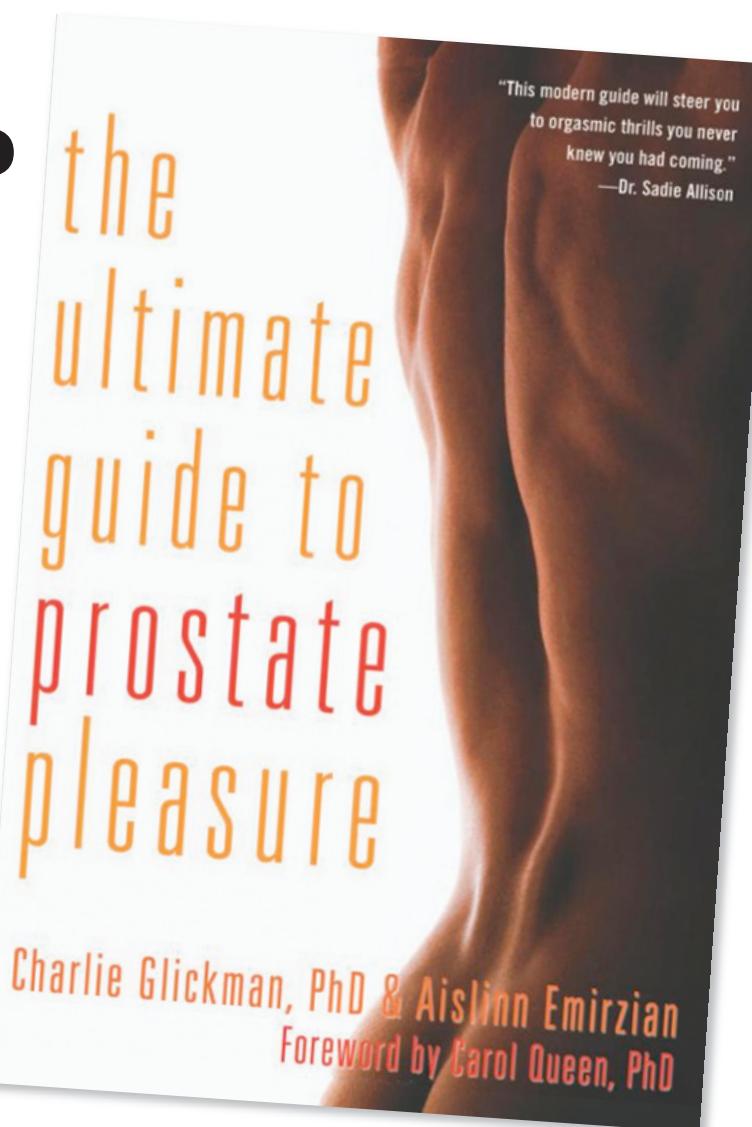
"The basic story goes like this," he continues in the guide. "Real men don't get fucked

— that's for women, fags, and sissies. Because receiving penetration is usually viewed as the woman's role in sex, a man may be worried that he isn't fulfilling the man's role if he takes a turn catching instead of pitching."

Leaving the "get it up, get it in, get it off" mentality behind and moving into a receptive role can result in a new feeling of vulnerability. But men can expand the scope of what sex means to them by exploring the world of prostate play. According to Glickman, letting go of ass-based insecurity can open up a whole new world of sexual pleasure.

"Many straight men have said 'I tried this and it completely changed our sex life,'" Glickman says. Getting to know the prostate can be a game changer.

And *The Ultimate Guide* is far from being a book for straight men. Glickman and Emirzian are adamant that most gay porn doesn't adequately explore prostate stimulation, and the guide is also geared towards homosexual men — and for prostate players from the beginner to the advanced.



Charlie Glickman, PhD & Aislinn Emirzian
Foreword by Carol Queen, PhD

For example, in the chapter titled, "Prostate Massage," one can learn all about how to use fingers properly: "When it comes to the prostate, poking is exactly what you don't want to do! It may have felt great on your shoulder just now, but the prostate is another matter entirely," says the guide. "We've spoken with a lot of men who complained about finger tips poking and stabbing their prostate, which can feel too intense, uncomfortable, or even painful."

That chapter also includes sections on "starting slow and ramping up" and "rhythm and variety." Another common misnomer that Glickman puts some ink towards correcting is the idea that bigger is always better when it comes to butt play. Did you know there is a difference between anal sensation and prostate stimulation? While anal sensations are affected by size of penetrating object, incredible prostate pleasure can be found with just one finger or a finger-sized toy. Tips like these aren't meant to reduce men's anxiety about being penetrated, especially those who

have only seen anal sex in porn.

The book seeks to address both psycho-social concerns while providing practical how-to advice by carefully delineating between the multiple ways that the prostate can be stimulated and sexual orientation.

Another quote from the text: "The important thing to know is that whether you like anal penetration is about what kinds of sexual stimulation work for you; who you want to do it with is about your sexual orientation. While there can be some correlation between the two, one doesn't imply anything about the other. If you're gay and you don't like anal play, you're still gay. If you're straight (or bi or any other sexual orientation) and you enjoy it, that doesn't make you gay." **SFBG**

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SATURDAY FEBRUARY 2ND 9PM \$17/\$20 (SINGER-SONGWRITER)
PAUL KELLY (DUO)
KAIL BAXLEY

TUESDAY FEBRUARY 5TH 8PM \$8 (INDIE)
HEY OCEAN!
MR.KIND • CHOIRS

WEDNESDAY FEBRUARY 6TH 9PM \$10 (ROCK)
WORTH TAKING
WE SHOT THE MOON
THE FOURTH AND KING

THURSDAY FEBRUARY 7TH 8:30PM \$8 (ROCK)
NOT TO REASON WHY
AMONIE • COMMISSURE

FRIDAY FEBRUARY 8TH 9:30PM \$10 (ROCK/BLUES)
REIGNWOLF
STRANGE VINE

SATURDAY FEBRUARY 9TH 9PM \$13/\$15 (BLUEGRASS)
SF BLUEGRASS
& OLD-TIME FESTIVAL
PORTLAND INVASION FEATURING:
SASSPARILLA • HOOK & ANCHOR
LEFT COAST COUNTRY

SUNDAY FEBRUARY 10TH 8:30PM \$8 (ROCK/POP)
MINORA MAJORA PRESENTS:
BIG TREE
IDEA THE ARTIST • WAITING ROOM

MONDAY FEBRUARY 11TH 8:30PM \$10/\$12 (INDIE)
WHAT MADE MILWAUKEE FAMOUS

TUESDAY FEBRUARY 12TH 9PM \$8 (INDIE)
PAIGE AND THE THOUSAND
FRED TROPHY (BIG LIGHT) & MARC
FRIEDMAN (THE SLIP)

ACACIA THURSDAY FEBRUARY 14TH 8PM \$14/\$17
(ROCK/POP)
KRIS ALLEN
JILLETT JOHNSON

THURSDAY FEBRUARY 14TH 7:30PM \$14 (INDIE) ALL AGES
UPSTAIRS AT THE SWEDISH AMERICAN HALL:
DIFFERENT FOR PRESENTS:
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THE SISTER RUBY BAND

FRIDAY FEBRUARY 15TH 9PM \$10.50/\$12 (ROCK/POP)
THIS CHARMING BAND
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THE PURPLE ONES
(10-PIECE TRIBUTE TO PRINCE)

UPCOMING SHOWS
FEB 16 THE F**KING BUCKAROOS
FEB 17 THE CROOKED JADES
FEB 18 BUKE AND GASE

BY MARKE B.
marke@sfbg.com

SUPER EGO One of my supreme happy places, apparently, turned out to be the packed dancefloor of an underground fundraiser for Radical Faerie Burning Man camp Comfort and Joy, right around 3am a couple Fridays ago, when the drag queen DJ dropped "Rock the Casbah" and some behooved elfin rogue's giant LED rainbow wings lit up and blinded me. Joe Strummer smiles from heaven, surely.

Alas, that drag queen, mi amiga grande Ambrosia Salad, will soon join the current nightlife exodus to Los Angeles, to follow her twinkling star (and cheaper rent) along the path to immortality — or at least an all-night churro cart. Can we get one here please thanks. But just when I despair of the city emptying of its precious idiosyncrasies and after-dark characters, someone amazing pops up to charm the hotpants off of me and remind me of both San Francisco's resilient weirdness and its cyclical subcultural nature.

"Oh, I moved out of the Castro when the drones moved in. Everyone started wanting to look the same, dress the same. It really took the fun out of the gay scene, these marching costumes coming in and stamping out the magic." That's twinkle-toned **Todd Trexler**, poster artist, AIDS nurse, and legendary bon vivant, speaking over the phone — not about about the samey-samey Wienerville the Castro has become, but the *Castro clones of the mid-1970s*. For all the renewed interest in the workboots, cut-offs, and mustaches of pre-AIDS SF gay culture (see local director Travis Mathews' exciting, upcoming, James Franco-starring *Interior. Leather Bar*, which imagines the lost orgy footage from classic homoerotic gay panic slasher flick *Cruising* and wowed 'em at Sundance last week), it's good to remember there were also some fabulous butterfly dissenters to that macho wannabe world.

Trexler was a player in one of the seminal moments of alternative gay culture — after snagging an art degree from SF State, he designed the posters for the queer-raucous, acid-kaleidoscopic performance troupe The Cockettes' first official shows, as well as the Midnight Movie series, later the Nocturnal Dream Shows at the Palace Theater in North Beach in the early '70s, back when North Beach was a magnet for free-lovin' freaks and nightlife oddities. (See, anything can happen). Now, he's reprinted many of those iconic and visually stunning "Art Deco revival meets Aubrey Beardsley louche meets



LIBERTINE DREAM

underground comics perversion" ink-and-photo masterpieces for surprisingly affordable purchase at www.toddtrexler.com.

Divine in her iconic, kooky crinoline ("Basically she just threw on a bunch of stuff from the trunk of our car and voila, Divine!") outside the Palace of Fine Arts for the "Vice Palace" play and, later, starring in *Multiple Maniacs* and "The Heartbreak of Psoriasis"; Sylvester looking his sultry best for a New Year's Eve concert, and featured on a controversially explicit poster for decidedly hetero rock outfit the Finchley Boys; Tower of Power, *Zazie dans le Metro*, Mink Stole as Nancy Drew, the Waterfront gay bar — Trexler's platinum stash of memorabilia will reinvoke anyone zoinked out by our increasingly conformist, consumerist moment. (Trexler was prodded into reprinting by my favorite classic SF



Trexler's importance to gay culture doesn't end with his glamourous posterization, however. After his '70s time "crafting assemblage sculptures from gems found at Cliff's Variety Store, hand-drawing the posters in the flat at 584B Castro Street, smoking weed with Sebastian [Bill Graham's accountant, who instigated the whole Nocturnal Dream insanity], and hanging out at the Palace and the Upper Market Street Gallery," he moved down to Monterey and became a registered nurse, cared for the first GRID, aka AIDS, patient in the area, and pitched

in on the groundbreaking early work on the epidemic with UCSF and the National Institutes of Health.

"What troubles me most now," he says, reflecting on his experience, "is the rising prevalence of HIV infections among young gay men." Some cycles don't need repeating, k?

BROWN SUGAR

Heck yes — the classic hip-hop soul joint is back, scooping you up for free after the Oakland Art Murmur's First Fridays blast, which is amazing. Brown Sugar crew Jam the Man, The C.M.E, and Sake 1 spin with the Local 1200 crew on the street and then take it inside to the spanking new Shadow Lounge (formerly Maxwell's). Welcome back, fellas. Fri/1 and first Fridays, 9:30pm, free. Shadow Lounge, 341 13th St., Oakland.

MATTHEW DEAR

Moody-poppy Detroit techno pretty boy is a favorite around these parts. He may have started the recent (sometimes regrettable) trend of DJs singing, but he's one of the best at it — and his compositions aren't afraid to get deep and edgy.

Fri/1, 9pm, free. 1015 Folsom, SF. www.1015.com

VINTAGE

Icon Ultra Lounge is dead — please welcome new, neater venue F8 in its place. Also, after a horrific hit-and-run accident last year, beloved and crazy DJ Toph One is alive! He's returned with his crew to reboot this eclectic-tuned early evening fave every Friday to fly you into the weekend.

Fridays, 5:30-9:30, free. F8, 1192 Folsom, SF. www.feightsf.com

KAFANA BALKAN SIXTH ANNIVERSARY

Holy Balkans, Batman! Six years of wild, whirling, stomping, shouting Romani-inspired music goodness from one of the best and most unique parties anywhere, with DJ Zeljko, the Inspector Gadje brass band, and a Balkan bellydance blowout with the inimitable Jill Parker and the Foxglove Sweethearts. Get there early. Sat/2, 9pm, \$15. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

GAVIN AND ROBBIE HARDKISS

OK, the headliner for this event is actually the excellent old-school California techno wizard John Tejada (along with fellow mage Pezzner playing live) downstairs in the big room of Public Works — but the big news is a reunion of two of SF's wiggy, wowza Hardkiss Brothers all night long upstairs in the loft. Bigness!

Sat/2, \$12 advance, \$15 door. Public Works, 131 Erie, SF. www.publicsf.com
SFBG

MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT
SFBG.COM/NOISE



TWO GALLANTS PLAY THE FILLMORE SAT/2.

PHOTO BY ERIC RYAN ANDERSON

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 30

ROCK/BLUES/HIP-HOP

Big Bones and **Chris Siebert** Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Cellar Doors, Spyrels, POW! Bottom of the Hill. 9pm, \$8.
Dandelion War, Caledcott Elbo Room. 9pm.
Jeremy Jones Band Boom Boom Room. 8pm, \$5.
Judy Experience, Miss Massive Snowflake, Little Debbie Brick and Mortar Music Hall. 9pm, \$5-\$8.
Keith Crossan Blues Showcase Biscuits and Blues. 8pm, \$15.
Rin Tin Tiger, Lower 48, Standard Poodle Cafe Du Nord. 8:30pm, \$8.
Spanish Channel Hotel Utah. 8pm, \$7.
Testament, Overkill, 4Arm, Butlers Fillmore. 6:45pm, \$32.50.
Mycle Wastman, Austin Jenckes Yoshi's SF. 8pm, \$20.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Keiko Matsui Razz Room, 1000 Van Ness, SF; www.liveattherazz.com. 8pm, \$40-\$45.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com.

6:30pm, \$5.

Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5. Timba and salsa cubana with DJ Walt Diggz.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.

Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.

Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.

Martini Lounge John Collins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.

Obey the Kitty: Miss Kittin, Justin Milla, Dang Dang Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10.

THURSDAY 31

ROCK/BLUES/HIP-HOP

Roem Baur Hotel Utah. 9pm, \$10.
Ben Fold Five, Nataly Dawn Warfield. 8pm, \$42-\$45.

Bill Champlin Yoshi's SF. 8pm, \$24.
Dengue Fever, Maus Haus Independent. 8pm, \$8.

Fox and Woman, Brooke D, Indiana Hale Amnesia. 9pm, \$7-\$10.

Kyle Glass Band, Adversary, Shaufrau Brick and Mortar Music Hall. 9pm, \$10-\$15.

John Nemeth Biscuits and Blues. 8 and 10pm, \$20.

CONTINUES ON PAGE 30 >>

CONTINUES ON PAGE 30 >>

CONTINUES ON PAGE 30 >>

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Radar Bros, Michael Zapruder Hemlock Tavern. 8:30pm, \$10.
Struts, New York City Queens, Wicked Mercies Thee Parkside. 9pm, \$8.
Aly Tadros 50 Mason Social House, SF; www.50masonsocialhouse.com. 9pm.
Team Candy, Cure for Gravity, Hope Chest Bottom of the Hill. 9pm, \$10.
Urban Cone, In the Valley Below, Tom Odell Rickshaw Stop. 9pm, \$12.

JAZZ/NEW MUSIC

Ralph Carney's Serious Jass Project Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, free.
Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.



Keiko Matsui Razz Room, 1000 Van Ness, SF; www.liveattherazz.com. 8pm, \$40-\$45.

Two Sides of Joshua Raoul Brody Lost Church, 65 Capp, SF; www.thelostchurch.com.

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DENGUE FEVER PLAYS THE INDEPENDENT THU/31.

PHOTO BY LAUREN DUKOFF

com. 8pm.

FOLK/WORLD/COUNTRY

Bluegrass and old time jam Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 8-10pm, free.
Irvin Dally, Aly Tadros Hotel Utah. 9pm, \$10.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$10. With Senor Oz and Pleasuremakers.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Base: Worthy, Amby Reyn Vessel, 85 Campton Place, SF; www.vesselsf.com.

10pm, \$20-\$30.

Darling Nikki Slate Bar, 2925 16th St, SF; www.slate-sf.com. 9pm, free. Queer dance party.
Ritual Dubstep Temple. 10pm-3am, \$5. Trap and bass.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 1

ROCK/BLUES/HIP-HOP

Aristocrats Biscuits and Blues. 8 and 10pm, \$30.
Tommy Castro and the Painkillers, Paul Thorn Slim's. 9pm, \$20.
Bart Davenport, Hot Lunch, Lenz, Puce Moment, DJ Neil Martinson Cafe Du Nord. 9pm, \$8-\$10.

Destroyer (Kiss tribute), Butlers, Cruella Great American Music Hall. 9pm, \$12.
Funkin' Fridays with Swoop Unit Amnesia. 6pm.

Hammond Organ Soul Blues Party Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
He's My Brother She's My Sister, Sioux City Kid, Song Preservation Society Independent. 9pm, \$15.

Jrod Indigo 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm, \$5.

Chris M, Nathan Temby, Greg Zema Johnny Foley's Dueling Pianos. 9pm, free.

Mister Loveless, Churches, Birdmonster Bottom of the Hill. 9pm, \$15.

Rappin' 4-Tay, Black C, Cellski, Berner Brick and Mortar Music Hall. 9pm, \$5-\$8.

Porter Robinson, Seven Lions, Penguin Prison Warfield. 9pm, \$30-\$40.

Robert Walter's Brand New Slang Boom Boom Room. 8pm, \$15.

Warm Soda, Cocktails, DSTV Hemlock Tavern. 9:30pm, \$6.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

Leela James: In the Spirit of Etta Yoshi's SF. 8pm, \$30; 10pm, \$25.

Keiko Matsui Razz Room, 1000 Van Ness, SF; www.liveattherazz.com. 7 and 9:30pm, \$40-\$45.

Neurohumors, SF Latin Jazz Society Connecticut Yankee. 9pm, free.

FOLK/WORLD/COUNTRY

Canyon Johnson Plough and Stars. 9pm, \$6. Kardash Red Poppy Art House. 8pm, \$10-\$15.

Lagos Roots AfroBeat Ensemble Elbo Room. 10pm.

DANCE CLUBS

Joe Lookout, 3600 16th St, SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.

Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembé.

Twitch DNA Lounge. 10pm, \$5-\$8. With Max and Mara, Vice Device, resident DJs Justin, Omar, and more.

SATURDAY 2

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm, free.
Marco Benevento, Mike Dillon Independent. 9pm, \$16.

Jules Broussard Royal Cuckoo Organ Lounge, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Chris Cain Biscuits and Blues. 8 and 10pm, \$20.



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MUSIC LISTINGS

Dos Four, Mestiza, DJ Walt Digz Brick and Mortar Music Hall. 9pm, \$7-\$10.
Adam Green and Binki Shapiro, Rage of Light Wilderness Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15-\$18.
Paul Kelly, Kail Baxley Cafe Du Nord. 9pm, \$17-\$20.
Mad Maggies 50 Mason Social House, SF; www.50masonsocialhouse.com. 7pm, free.
Reckless Kind Riptide. 9pm, free.
Shady Maples, Goodnight Texas, Heavy Guilt Bottom of the Hill. 9:30pm, \$10.
Nathan Temby, Chris M, Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
Two Gallants, Akron/Family Fillmore. 9pm, \$22.50.
Ultimate Bearhug, Josh Hoke Amnesia. 9pm.
Robert Walter's Brand New Slang Boom Boom Room. 8pm, \$15.
Wood Brothers, Seth Walker Great

American Music Hall. 9pm, \$22-\$25.
Wounded Lion Hemlock Tavern. 9:30pm, \$8.
Zeparella, Gretchen Menn Band, Stars Turn Me On Slim's. 9pm, \$16.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Keiko Matsui Razz Room, 1000 Van Ness, SF; www.liveattherazz.com. 7 and 9:30pm, \$40-\$45.

FOLK/WORLD/COUNTRY

Kafana Balkan sixth anniversary, Inspector Gadjie Rickshaw Stop. 9pm, \$15.
Craig Ventresca and Meredith Axelrod Atlas Cafe, 3049 20th St, SF; www.atlascave.com.

net. 4-6pm, free.

DANCE CLUBS

Bootie SF: West Coast DJ Battle DNA Lounge 10pm, \$15. With DJs Tripp, ShyBoy, Destrukt, and more.
Cockfight Underground SF, 424 Haight, SF; (415) 864-7386. 9pm, \$7. Rowdy dance night for gay boys.

Foundation Som. 2925 16th St, SF; (415) 558-8521. 10pm, \$5-\$10. DJs Shortcut, Apollo, Mr. E, Fran Boogie spin Hip-Hop, Dancehall, Funk, Salsa.

Haceteria Deco Lounge, 510 Larkin, SF; www.decosf.com. 9pm, free before 11pm, \$3 after.

Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.

Saturday Night Soul Party Elbo Room.

10pm, \$5-\$10. With Lucky, Paul Paul, Phengren Oswald, and more.

Swank: Pheeto Dubfunk and Friends Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.

Kelly Price Old Blues and Jazz Band Amnesia. 8pm, \$5.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 9pm, free.

Vieux Farka Toure, Markus James Yoshi's SF. 7pm, \$25.
Cieran Marsden and Friends Plough and Stars. 9pm, \$6.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Maneesh the Twister.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

CONTINUES ON PAGE 32 >>

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2.23 IAMSU + FURIOUS
3.09 AEROPLANE, FLIGHT FACILITIES, PLASTIC PLATES
3.14 EMANCIPATOR
3.15 MICHAEL MAYER
3.19 YASIIIN BEY AKA MOS DEF
3.29 REBIRTH BRASS BAND
3.30 REBIRTH BRASS BAND
4.11 DILLON FRANCIS
4.12 YEASAYER
4.13 POLICA
4.16 JAMES BLAKE
4.20 TNGHT
4.26 SHUGGIE OTIS

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WED 2/6 9PM \$6
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HUNGRY SKINNY, THE GREENING, POSOLE

UPCOMING
THU 2/7 AFROLICIOUS
FRI 2/8 LA GENTE/ CANDELARIA
SAT 2/9 TORMENTA TROPICAL
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2/28-3/1 Ana Moura
3/2 Meklit Hadero

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SEASON 1 JAN-JUN 2013

MUSIC LISTINGS

CONT>>

MONDAY 4

ROCK/BLUES/HIP-HOP

Love Dimension, SXO, Victoria Victrola and the Vaudevilles Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

"Cool Music - Clear Water" SF Conservatory of Music, 50 Oak, SF; www.left-coastensemble.org. 8pm, \$15-\$30.

FOLK/WORLD/COUNTRY

Roy Schneider Osteria, 3277 Sacramento, SF; www.kcturnerpresents.com. 7pm.



DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-

Bottom of the Hill

WEDNESDAY JAN 30 2013 8:30 PM DOORS: \$8 - 21+ **CELLAR DOORS** **THE SPYRALS** **POW!**

THURSDAY JAN 31 2013 8:30 PM DOORS: \$10 - 21+ **TEAM CANDY** **CURE FOR GRAVITY** **HOPE CHEST**

FRIDAY FEB 1 2013 8:30 PM DOORS: \$10/12 - AA **SOMA FM** presents... **BAGEL RADIO** 10th ANNIVERSARY PARTY **MISTER LOVELESS** **CHURCHES** **BIRDMONSTER**

SATURDAY FEB 2 2013 8:30 PM DOORS: \$10 - 21+ **SHADY MAPLES** **GOODNIGHT, TEXAS** **THE HEAVY GUILT**

SUNDAY FEB 3 2013 1 PM DOORS: FREE - AA **5TH ANNUAL STUPOR BOWL** **HEAVY METAL CHILI COOKOFF** **DJ FOODCOURT** **Judges:** David Barzley of LAZY BEAR Tim Brown of MORTY'S DELI Colby Mansaola of swimmingly

MONDAY FEB 4 2013 8:30 PM DOORS: \$8 - 21+ **THE LOVE DIMENSION** **SXO** **VICTORIA VICTROLA** **AND THE VAUDEVILLAINS**

TUESDAY FEB 5 2013 8:30 PM DOORS: \$10/12 - AA **BENJAMIN FRANCIS LEFTWICH** **WE BECAME OWLS** Formerly ANDREW BLAIR **OWL PAWS**

WE 6 **BALANCE AND COMPOSURE** **THE JEALOUS SOUND** **DAYLIGHT**

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hop and other stuff.

Death Guild DNA Lounge. 9:30pm, \$5. With Decay, Joe Radio, Melting Girl.

M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phleke playing all Motown every Monday.

Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.

Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 5

ROCK/BLUES/HIP-HOP

Alvon Biscuits and Blues. 8 and 10pm, \$15.

Suzanne Cronin and Friends Plough and Stars. 9pm, \$6.

Hey Ocean! Cafe Du Nord. 8pm, \$8.

JRo Project Boom Boom Room. 8pm, \$5. **Benjamin Francis Leftwich, We Became Owls, Owl Paws** Bottom of the Hill. 9pm, \$12.

Painted Palms, Yalls, Doom Bird, Ears of the Beholder (DJ) Brick and Mortar Music Hall. 9pm, free.

Rec-League, Illusion of Self, Genie, Zig Zag Robinson, Cozmost, DJ Mr Bean Elbo Room. 9pm, \$7.

Replica, Diehard, Light, New Flesh Knockout. 9:30pm, \$6.

Sean Smith Amnesia. 9:30pm.

Stan Erhart Band Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.

"Three Men and a Baby...Grand!" Razz Room, 1000 Van Ness, SF; www.liveattherazz.com. 8pm, \$35.

FOLK/WORLD/COUNTRY

Chris Amberger and Aaron Garner Cafe Divine, 1600 Stockton, SF; www.cafedivines.com. 7pm, free.

Brazilian Zouk Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 8:30pm, \$5-\$12.

Ultra World X-Tet Yoshi's SF. 8pm, \$15.

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• Otis Heat
• Rose City Thorns
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SATURDAY 02/02 9PM • \$8 ADV & DOOR
• Desert Noises
• Deep Ellum
• The Moxie Kids

SUNDAY 02/03 8PM • \$7 ADV & DOOR
• Broken Rodeo
• Uni and her Ukelele
• Sleep Lady

MONDAY 02/04 8PM • \$FREE
• Open mic with Brendan Getzell

TUESDAY 02/05 8PM • \$5 ADV & DOOR
• Alma Desnuda
• Yonat and Her Muse
• KnightressM1

WEDNESDAY 02/06 8PM • \$5 ADV & DOOR
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• Karte Kinski
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THURSDAY 02/07 9PM • \$7 ADV & \$10 DOOR
• Groovy Judy
• Steel Hotcakes
• Bad Ass Boots

FRIDAY 02/08 9PM • \$8 ADV & \$10 DOOR
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• Victoria George
• Grahame Lesh and Friends
• Maria Quiles & Rory Cloud

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3PM **EAGLE IN EXILE, BANDS, BEER BUST, DJ'S** NO COVER

8PM **ELECTRICIAN, DRAGGING AN OX THROUGH WATER, MICHAEL BEACH** (ELECTRO / FOLK) \$5

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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Not a Genuine Black Man Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Opens Fri/1, 8pm. Runs Fri, 8pm; Sat, 5pm (Sat/2, show at 8pm). Through Feb 23. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlacing the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. *Note: review from an earlier run of the same show.* (Avila)

You Know When the Men Are Gone Z Space, 450 Florida, SF; www.zspace.org. \$30-55. Premieres Wed/30-Thu/31, 7pm; Fri/1, 8pm. Opens Sat/2, 8pm. Runs Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 3pm. Through Feb 24. Word for Word performs two short stories by Siobhan Fallon (the author, not the film actor): "The Last Stand" and "Gold Star."

ONGOING

Cat on a Hot Tin Roof Burriel Clay Theater at the African American Art and Culture Complex, 762 Fulton, SF; www.african-americanshakes.org. \$10-15. Sat, 8pm; Sun, 3pm. Through Feb 17. African-American Shakespeare Company performs Tennessee Williams' Pulitzer-winning classic.

Dear Harvey New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45.

Wed-Sat, 8pm; Sun, 2pm. Through Feb 24. New Conservatory Theatre Center performs Patricia Loughrey's play about Harvey Milk, drawn from over 30 interviews.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

4000 Miles Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-150. Wed-Sat, 8pm (also Sat, 2pm); Sun, 2 and 8pm; Tue, 7pm. Through Feb 10. ACT performs Amy Herzog's comedy about growing up and growing old, and the moments in between.

The Little Foxes Tides Theatre, 533 Sutter, SF; www.tidestheatre.org. \$20-38. Wed-Sat, 8pm. Through Feb 23. Tides Theatre Company performs a modern take on the Lillian Hellman classic.

Se Llama Cristina Magic Theatre, Fort Mason Center, Marina at Laguna, SF; www.magictheatre.org. \$22-60. Opens Wed/30, 8pm. Runs Tue, 7pm; Wed-Sat, 8pm (also Sat/2 and Feb 13, 2:30pm); Sun, 2:30pm. Magic Theatre performs the world premiere of Octavio Solis' multi-layered drama.

Manic Pixie Dream Girl ACT Costume Shop Theater, 1117 Market, SF; www.manicpixiedreamgirl.org. \$25-35. Thu-Sun, 8pm. Through Feb 10. A stock character takes the power back in PlayGround's world premiere of Katie May's play, based on her graphic novel.

Princess Ivanova Performance Art Institute, 75 Boardman, SF; www.thecollectedworks.org. \$20-30. Thu-Sat, 8pm. Through Feb 9. The Performance Art Institute presents Witold Gombrowicz's 1935 Absurdist comedy.

"Risk Is This...The Cutting Ball New Experimental Plays Festival" Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. Free (\$20 for reserved seating; \$50 for five-play reserved seating festival pass). Through Feb 9. Three new works (by Sean San José, Dipika Guha, and Basil Kreimendahl) and two new "Risk Translations." **SFBG**



BRIAN COPELAND'S NOT A GENUINE BLACK MAN RETURNS TO THE MARSH.

PHOTO BY JOAN MARCUS

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Lady Bear, Trixie Carr, Heklina, and D'Arcy Drollinger star in this drag tribute to the long-running HBO show.

SF Sketchfest: The San Francisco Comedy Festival Various venues, SF; www.sfsketchfest.com. Ticket prices vary according to event. Through Feb 10. The popular fest returns for its 12th year, featuring an array of comedy programs including tributes to *Portlandia*, *The Adventures of Pete and Pete*, and Bruce Campbell; a series of Reggie Watts performances; film screenings; sketch and improv shows; and more.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Sun, 11am. Extended through March 17. The Amazing Bubble Man (a.k.a. Louis Pearl) continues his family-friendly bubble extravaganza.

BAY AREA

Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Sat, 8pm; Sun, 5pm. Extended through Feb 17. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

Hippy Icon, Flower Geezer and Temple of Accumulated Error Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm; Sun, 2pm. Through Feb 10. Wavy Gravy holds forth on his legendary life and times.

Our Practical Heaven Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Previews Wed/30, 8pm. Opens Thu/31, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. Through March 3. Aurora Theatre Company presents the world premiere of Anthony Clarvoe's play about a family that gathers in a home they'll soon lose due to a rising sea.

Somewhere Mountain View Center for the Performing Arts, 500 Castro, Mtn View; www.theatreworks.org. \$23-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Feb 10. TheatreWorks performs Matthew Lopez's play about a 1960s Puerto Rican family caught up in the filming of *West Side Story*.

Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatwright Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; www.berkeleyrep.org. \$29-77. Wed/30 and Sun/3, 7pm (also Sun/3, 2pm); Thu/31-Sat/2, 8pm (also Sat/2, 2pm). Berkeley Rep presents the world premiere of a play — about a 12-year-old wannabe superhero — it commissioned from writer Dan LeFranc.

Waiting for Godot Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-52. Tue and Thu-Sat, 8pm (also Sat/2 and Feb 16, 2pm; Feb 7, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Feb 17. Marin Theatre Company performs Samuel Beckett's modern classic.

The Wild Bride Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$35-89. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Feb 17. Berkeley Rep performs a return engagement of Emma Rice's grown-up fairy tale. **SFBG**

ON THE CHEAP

On the Cheap listings compiled by Cortney Clift. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for listings, see Picks.

WEDNESDAY 30

"Red Bull Curates: The Canvas Cooler Project" Public Works, 161 Erie, SF. 9pm, free. The Canvas Cooler Project pairs selected artists with local bar, lounge, and restaurant owners. Artists are then given 24 hours to transform a blank, canvas wrapped Red Bull Cooler into a work of art representative of their venue. The end results will be on display tonight where guests and selected judges vote on each piece — the winners get a trip to Miami for Art Basel week 2013.

THURSDAY 31

"Voices of Japan: Tanka after the Tsunami" SFSU Cesar Chavez Student Center, 1650 Holloway, SF. Through Feb. 14. Opening reception: 5-8pm, free. Since the traumatic tsunami hit Japan in March of 2011, the country's newspapers have been publishing tanka poems written by a wide range of Japanese citizens affected by the natural disaster. This exhibit takes a look at what these victims had to say, showing 29 selected poems from the papers. Photo collages, calligraphy, and video will also be on display alongside the translated words. Tonight's reception will include a live calligraphy and story-telling performance.

FRIDAY 1

"A Hella Space" MOCO gallery, 371 17th St., Oakl. . Through Feb. 21. Opening reception: 6-10pm, free. Long time friends and artists Sam Turner, Meighan Moore, and Noelle Dexter share their artistic interpretation of life in Oakland through digital prints, watercolor, and pen and ink drawings. Tonight's reception will also include a musical act by Noelle Dexter.

"Peace, Pies & Prophets: I'd Like to Buy and Enemy" First Presbyterian Church, 2619 Broadway, Oakl. 7pm, \$12 donation accepted. There will be pie. And comedy. Need we say more? This Positive Peace Warrior and Christian Peacemaker Team fundraiser will include a homemade pie auction and a performance addressing issues of peace and justice in a comedic light.

SATURDAY 2

Fourth Annual German Family Karneval 1581 LeRoy, Berk. . 3-7pm, free. Bring the little ones out to help support the German School of Silicon Valley's growing Berkeley campus. Enjoy a performance by a Brazilian-style marching band, snack on German food and drink, and let the kiddos take part in the various children's activities offered.

"Chantey Sing at Hyde Street Pier" San Francisco Maritime National Historical Park, 499 Jefferson, SF. (415) 561-7171. 8pm-midnight, free. RSVP by phone, required. Pick out your best blue-and-white striped shirt and channel your inner Popeye for this sailor sing along. Park rangers will lead you in sea chanteys under the stars and aboard a historic ship at San Francisco Maritime National Historical Park. Bring your own mug and soothe your vocal chords with free cider.

"Mud & Blood: A Swamp Noir Fairy Tale" The Lost Church, 65 Capp, SF. . 8pm, \$10. Singer-songwriter Wesley Morgan introduces you to a new sort of story time. Through a mix-

FOR MORE ARTS CONTENT VISIT SFBG.COM/PIXEL_VISION

ture of story and song, Morgan and his guitar tell a Gothic, fantastical tale of a boy found in the mud, still attached to his mother in the aftermath of a tragic flood. Years later, the boy sets out on an adventure where he meets intoxicating temptresses, precious songbirds, and more.

Tomboy Tailors store opening Crocker Galleria, 50 Post, first floor, SF. . 2-6pm, free. Eventbrite RSVP requested. Tomboy Tailors, a fine clothier specializing in made-to-measure, custom suits for the butch among us, is opening up shop this afternoon in its new retail space. Check out the new store with champagne in one hand and hor d'oeuvres in the other. Maybe even get fitted for a suit while live jazz plays in the background?

SUNDAY 3

"Janet Jackson Flash Mob 'Together Again'"

Dance Mission Theatre, 3316 24th St., SF. . Noon-2pm, \$3. On May 18th Bay Area Flash Mob will gather in various locations around San Francisco to perform "Together Again" in honor of Janet Jackson's birthday. But before you can be part of the flash mob fun you've got to master the moves. Get some knowledge of the dance beforehand with free online tutorial videos and then join your mob mates this afternoon to learn part four of eight to the dance.

Fourth Annual Super Bowl Heavy Metal Chili Cookoff Bottom of the Hill, 1233 17th St., SF. . 1-6:30pm. Doors open at 1pm, game at 3:30pm, free. Spice up your Super Bowl Sunday with some home-style cooking. To give this cook-off an extra kick, all participants must also give their dish a heavy metal name. Prizes will be given away at halftime for best chili, best chili (popular vote), and best heavy metal name. Chili entrants must RSVP in advance. Everyone else is free to bring other food to share.

MONDAY 4

"Quiet Lighting's Tour Through Town" 826 Valencia, SF. . 6:30pm, \$5 donation accepted. Quiet Lighting kicks off their citywide tour alongside Valencia Street literary staple, 826 Valencia for its first show of the year. Snack on some goodies from Bi-Rite Market, OneBar, and Cheddar and Chutney, sit back, relax and enjoy an evening of poetry and fiction readings by some of the city's best young authors. This specific Quiet Lighting event will showcase pieces by written by six to 18-year-olds. **SFBG**

FEMALE-BODIED DANDIES REJOICE: TOMBOY TAILORS CELEBRATES ITS BRICK-AND-MORTAR OPENING SAT/2.

PHOTO COURTESY OF
TOMBOY TAILORS



FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarro. For rep house showtimes, see Rep Clock.

OPENING

Bullet to the Head Walter Hill directs this tale of a hired gun (Sylvester Stallone) and a cop (Sung Kang) who become unlikely partners in vengeance. (1:32)

"Oscar Nominated Short Films 2013: Animated"

If you caught *Wreck-It Ralph*, nominated in the Best Animated Feature category, you've already seen John Kahrs' *Paperman*, about a junior *Mad Max* type who bumbles through his pursuit of a lovely fellow office drone he spots on his commute. Or, if you saw *Ice Age: Continental Drift*, you've seen *Maggie Simpson in The Longest Daycare*, starring Homer and Marge's wee one as she grapples with the social order at the Ayn Rand School for Tots. Among the stand-alones, Minkley Lee's *Adam and Dog* features a quick appearance by Eve, too, but the star is really the scrappy canine who gallops through prehistory playing the world's first game of fetch with his hairy master. Two minutes is all PES (nom de screen of Adam Pesapane) needs to make *Fresh Guacamole* — which depicts grenades, dice, and other random objects as most unusual ingredients. The only non-US entry, UK director Timothy Reckart's *Head Over Heels*, is about an elderly married couple whose relationship has deteriorated to the point where they (literally) no longer see eye to eye on anything. The program is rounded out by three more non-Oscar-nominated animated shorts: Britain's *The Gruffalo's Child*, featuring the voices of Helena Bonham Carter and Robbie Coltrane; French art-thief caper *Dripped*; and New Zealand's sci-fi tale *Abiogenesis*. (1:28) *Embarcadero*. (Eddy)

"Oscar Nominated Short Films 2013: Documentary"

Selections include San Francisco filmmaker Sari Gilman's poignant study of a Florida retirement community, *Kings Point*; Cynthia Wade's *Mondays at Racine*, about a beauty salon that provides free services for women who have lost their hair to cancer treatments; Sean Fine and Andrea Nix's *Innocent*, a profile of a young, homeless, aspiring artist; *Redemption*, Jon Alpert and Matthew O'Neill's take on New York dumpster divers; and *Open Heart*, Keif Davidson's look at Rwandan children who travel to Sudan for high-risk surgery. (3:29) *Embarcadero*.

"Oscar Nominated Short Films 2013: Live Action" Selections include Bryan Buckley's *Asad*, about a Somali boy who must choose between fishing and piracy; Sam French's *Buzkashi Boys*, about two young friends coming of age in war-torn Kabul, Afghanistan; Shawn Christensen's babysitting yarn *Curfew*; Tom Van Avermaet's supernatural love story *Death of a Shadow*; and another (sort-of) love story, Canadian Yan England's *Henry*. (1:54) *Embarcadero*.

Sound City Dave Grohl adds "documentary director" to his ever-lengthening resume with this tribute to the SoCal recording studio, where the grimy, funky décor was offset by a row of platinum records lining its hallway, marking in-house triumphs by Fleetwood Mac, Tom Petty, Cheap Trick, Neil Young, and others (even, yep, Rick Springfield). Top acts and producers (many of whom appear in the doc to dish and reminisce) were lured in by a unique recording console, installed in the early 1970s, whose legend grew with every new hit it helped engineer. Despite its reputation as a hit factory — and the attraction of its laid-back vibe and staff — old-school Sound City began to struggle once the highly-polished sound of digital technology overtook the music industry. That is, until Grohl and Nirvana recorded *Nevermind* there, keeping the studio alive until the unstoppable march of Pro Tools hammered the final nails in. Or did it? *Sound City*'s final third follows Grohl's purchase of the studio's iconic console ("a piece of rock 'n' roll history," he proclaims, though he installs it in a swanky refurbished space) and the recording of an album featuring luminaries from the studio's past ... plus Paul McCartney. The resulting doc is nostalgic, sure, but insider-y enough to entertain fans of classic rock, or at least anyone who's ever sneered at a drum machine. (1:46) *Roxie*. (Eddy)

Stand Up Guys A trio of aging gangsters (Christopher Walken, Alan Arkin, and Al Pacino) reunite, because you're never too old for one last score. (1:34)

Warm Bodies Zombies need love too! (1:37)

ONGOING

Amour Arriving in local theaters atop a tidal wave of critical hosannas, *Amour* now seeks to tempt popular acclaim — though actually *liking* this perfectly CONTINUES ON PAGE 34 >>

FILM LISTINGS

CONT>>

crafted, intensely depressing film (from Austrian director Michael Haneke) may be nigh impossible for most audience members. Eightysomething former music teachers Georges and Anne (the flawless Jean-Louis Trintignant and Emmanuelle Riva) are living out their days in their spacious Paris apartment, going to classical concerts and enjoying the comfort of their relationship. Early in the film, someone tries to break into their flat — and the rest of *Amour* unfolds with a series of invasions, with Anne's declining health the most distressing, though there are also unwanted visits from the couple's only daughter (an appropriately self-involved Isabelle Huppert), an inept nurse who disrespects Anne and curses out Georges, and even a rogue pigeon that wanders in more than once. As Anne fades into a hollow, twisted, babbling version of her former self, Georges also becomes hollow and twisted, taking care of her while grimly awaiting the inevitable. Of course, the movie's called *Amour*, so there's some tenderness involved. But if you seek heartwarming hope and last-act uplift, look anywhere but here. (2:07) *Clay, Smith Rafael*. (Eddy)

Argo If you didn't know the particulars of the 1979 Iranian Revolution, you won't be an expert after *Argo*, but the film does a good job of capturing America's fearful reaction to the events that followed it — particularly the hostage crisis at the US embassy in Tehran. *Argo* zeroes in on the fate of six embassy staffers who managed to escape the building and flee to the home of the sympathetic Canadian ambassador (Victor Garber). Back in Washington, short-tempered CIA agents (including a top-notch Bryan Cranston) cast about for ways to rescue them. Enter Tony Mendez (Ben Affleck, who also directs), exfil specialist and father to a youngster wrapped up in the era's sci-fi craze. While watching 1973's *Battle for the Planet of the Apes*, Tony comes up with what Cranston's character calls "the best bad idea we have:" the CIA will fund a phony Canadian movie production (corny, intergalactic, and titled *Argo*) and pretend the six are part of the crew, visiting Iran for a few days on a location shoot. Tony will sneak in, deliver the necessary fake-ID documents, and escort them out. Neither his superiors, nor the six in hiding, have much faith in the idea. ("Is this the part where we say, 'It's so crazy it just might work?'" someone asks, beating the cliché to the punch.) *Argo* never lets you forget that lives are at stake; every painstakingly forged form, every bluff past a checkpoint officially increases the anxiety (to the point of being laid on a bit thick by the end). But though Affleck builds the needed suspense with gusto, *Argo* comes alive in its Hollywood scenes. As the show-biz veterans who mull over Tony's plan with a mix of Tinseltown cynicism and patriotic duty, John Goodman and Alan Arkin practically burst with in-joke brio. I could have watched an entire movie just about those two. (2:00) *Balboa, Embarcadero, 1000 Van Ness, Presidio, Sundance Kabuki*. (Eddy)

Beasts of the Southern Wild A year after winning the Grand Jury Prize at Sundance (and a Cannes

Camera d'Or), *Beasts of the Southern Wild* proves capable of enduring a second or third viewing with its originality and strangeness fully intact. Magical realism is a primarily literary device that isn't attempted very often in U.S. cinema, and succeeds very rarely. But this intersection between Faulkner and fairy tale, a fable about — improbably — Hurricane Katrina, is mysterious and unruly and enchanting. Benh Zeitlin's film is wildly cinematic from the outset, as voiceover narration from six-year-old Hushpuppy (Quvenzhané Wallis) offers simple commentary on her rather fantastical life. She abides in the Bathtub, an imaginary chunk of bayou country south of New Orleans whose residents live closer to nature, amid the detritus of civilization. Seemingly everything is some alchemical combination of scrap heap, flesh, and soil. But not all is well: when "the storm" floods the land, the holdouts are forced at federal gunpoint to evacuate. With its elements of magic, mythological exodus, and evolutionary biology, *Beasts* goes way out on a conceptual limb; you could argue it achieves many (if not more) of the same goals Terrence Malick's 2011 *The Tree of Life* did at a fraction of that film's cost and length. (1:31) *Four Star*. (Harvey)

Beware of Mr. Baker This mesmerizing bio-doc about volatile, wildly talented drummer Ginger Baker (Cream, Blind Faith) begins with the 70-something musician clocking director Jay Bulger in the face. After this opening, Bulger — who also wrote a deeply compelling article about Baker for Rolling Stone last year — wisely pulls himself out of the narrative, instead turning to a wealth of new interviews (with Baker, his trademark red locks faded to gray, and many of his musical and personal partners, including Eric Clapton and multiple ex-Mrs. Bakers), vintage performance footage, and artful animation to weave his tale. Baker's colorfully-lived, improbably long life has been literally all over the map; he overcame a hardscrabble British childhood to find jazz and rock stardom, and along the way jammed with Fela Kuti in Nigeria (where he picked up his fierce love of polo), broke many hearts (his own kids' among them) and lost multiple fortunes, spent a stint in the US, and eventually landed at his current farm in South Africa. Two constants: his musical genius, and his frustratingly jerky behavior — the consequence of a naturally prickly personality exacerbated by copious drug use and bitterness. A must-see for musicians and those who love them. (1:30) *Roxie*. (Eddy)

Broken City Catherine Zeta-Jones' measured performance and killer wardrobe run away with this uneven political thriller about a made-up Manhattan with real-ish problems. Russell Crowe is only slightly improving his record post-*Les Mis*, as he plays another harried and morally confused agent "for the people." Here, he's Mayor Hostetler, a swaggering politico with fingers in New York's real estate cookie jar and the sort of "get shit done" directive that results in bodies lying in NYC's overfilled gutters. Good thing he has Mark Wahlberg in his back pocket, a cop who slipped a murder wrap and now scrapes the bottom for gigs as a private detective. Seven years ago Billy Taggart (Wahlberg) was seeking vigilante justice for the victim of a rape-murder

CHRISTOPHER WALKEN AND AL PACINO IN *STAND UP GUYS*, OUT FRI/1

PHOTO BY SAEED ADYANI



in the city's biggest ghetto. The victim became a household name but the killer was let off, leading to cries about the validity of NY's justice system and to allusions to the Central Park Five. *Broken City* is less about a broken City and more about broken Men, and there are certain elements that seem too subtle for a story built on such bald-faced and predictable strategy. Between a script that's struggling to demonstrate moral compromise and integrity, and direction (by Allen Hughes) that's as sensitive to nuance as a border collie, it's hard to find much beyond Zeta-Jones' shoe stylings to admire. (1:49) *1000 Van Ness, SF Center*. (Vizcarrondo)

Django Unchained Quentin Tarantino's spaghetti western homage features a cameo by the original Django (Franco Nero, star of the 1966 film), and solid performances by a meticulously assembled cast, including Jamie Foxx as the titular former slave who becomes a badass bounty hunter under the tutelage of Dr. Schultz (Christoph Waltz). Waltz, who won an Oscar for playing the evil yet befuddlingly delightful Nazi Hans Landa in Tarantino's 2009 *Inglourious Basterds*, is just as memorable (and here, you can feel good about liking him) as a quick-witted, quick-drawing wayward German dentist. There are no Nazis in *Django*, of course, but Tarantino's taboo du jour (slavery) more than supplies motivation for the filmmaker's favorite theme (revenge). Once Django joins forces with Schultz, the natural-born partners hatch a scheme to rescue Django's still-enslaved wife, Broomhilda (Kerry Washington), whose German-language skills are as unlikely as they are convenient. Along the way (and it's a long way; the movie runs 165 minutes), they encounter a cruel plantation owner (Leonardo DiCaprio), whose main passion is the offensive, shocking "sport" of "Mandingo fighting," and his right-hand man, played by Tarantino muse Samuel L. Jackson in a transcendently scandalous performance. And amid all the violence and racist language and Foxx vengeance-making, there are many moments of screaming hilarity, as when a character with the Old South 101 name of Big Daddy (Don Johnson) argues with the posse he's rounded up over the proper construction of vigilante hoods.

It's a classic Tarantino moment: pausing the action so characters can blather on about something trivial before an epic scene of violence. Mr. Pink would approve. (2:45) *Meteon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Eddy)

Gangster Squad It's 1949, and somewhere in the Hollywood hills, a man has been tied hand and foot to a pair of automobiles with the engines running. Coyotes pace in the background like patrons queuing up for a table at *Flour + Water*, and when dinner is served, the presentation isn't very pretty. We're barely five minutes into Ruben Fleischer's *Gangster Squad*, and fair warning has been given of the bloodletting to come. None of it's quite as visceral as the opening scene, but Fleischer (2009's *Zombieland*) packs his tale of urban warfare with plenty of stylized slaughter to go along with the glamour shots of mob-run nightclubs, leggy pin-curled dames, and Ryan Gosling lounging at the bar cracking wise. At the center of all the gunplay and fire-bombing is what's framed as a battle for the soul of Los Angeles, waged between transplanted Chicago mobster Mickey Cohen (Sean Penn) — who wields terms like "progress" and "manifest destiny" as a rationale for a continental turf war — and a police sergeant named John O'Mara (Josh Brolin), tasked with bringing down Cohen's empire. The assignment requires working under cover so deep that only the police chief (Nick Nolte) and the handpicked members of O'Mara's "gangster squad" — including Gosling, a half-jaded charmer who poaches Cohen's arm candy (Emma Stone) — know of its existence. This leaves plenty of room for improvisation, and the film pauses now and again to wonder about what happens when you pit brutal amorality against brutal morality, but it's a rhetorical question, and no one shows much interest in it. Dragged down by talking points that someone clearly wanted wedged in (as well as by O'Mara's ponderous voice-overs), the film does better when it abandons gravitas and refocuses on spinning its mythic tale of wilder times in the Golden State. (1:53) *Meteon, 1000 Van Ness*. (Raport)

Hansel & Gretel: Witch Hunters So here's something you may not have been wondering: what

exactly happened to Hansel and Gretel after they killed the gingerbread-house witch and made their way to freedom? Did they really live happily ever after? Did they land in the foster care system? Did they enter adulthood bearing the deep psychic wounds a person might well suffer after shoving a living creature into an oven and listening to her agonized howls as she burned alive? Or did they realize they'd discovered their life's vocation without even having to complete the Myers-Briggs test? Shutting his eyes and pointing at random, director and screenplay cowriter Tommy Wirkola (2009's *Dead Snow*) chooses the latter scenario, keeping his eyes closed to stab out some weak dialogue and half a plot for a script that leans heavily on the power of 3D technology to send eviscerated-witch guts and other biological shrapnel flying toward the eyeballs of audience members. Hansel (why, Jeremy Renner?) and Gretel (Gemma Arterton) have grown up to share the intense sibling bond and wandering ways you might expect from a brother and sister abandoned at a tender age to starve and be rent limb from limb by wild animals. They've also taken full advantage of a niche witch-slaying market in and around the gloomy forest where they made their first kill. When they're hired to track down a particularly loathsome practitioner of the dark arts (Famke Janssen) who's been snatching up local children, multidimensional mayhem ensues. Arterton's Gretel is pretty much a badass and the brains of the operation, while Renner's Hansel is more of a strong, silent, and occasionally shit-faced type. Neither makes for a particularly memorable protagonist, but that flat look on their faces could just be disappointment or boredom with the material. (1:41) *California, Metreon, 1000 Van Ness*. (Raport)

A Haunted House (1:25) *Meteon*.

The Hobbit: An Unexpected Journey (2:50) *Meteon, 1000 Van Ness, Sundance Kabuki*. **The Impossible** Spanish director Juan Antonio Bayona (2007's *The Orphanage*) directs *The Impossible*, a relatively modestly-budgeted take on the 2004 Indian Ocean tsunami, based on the real story of a Spanish family who experienced the disaster. Here, the family (Naomi Watts, Ewan McGregor, three young sons) is British, on a Christmas vacation from dad's high-stress job in Japan. Beachy bliss is soon ruined by that terrible series of waves; they hit early in the film, and Bayona offers a devastatingly realistic depiction of what being caught in a tsunami must feel like: roaring, debris-filled water threatening death by drowning, impalement, or skull-crushing. And then, the anguish of surfacing, alive but injured, stranded, and miles from the nearest doctor, not knowing if your family members have perished. Without giving anything away (no more than the film's suggestive title, anyway), once the survivors are established (and the film's strongest performer, Watts, is relegated to hospital-bed scenes) *The Impossible* finds its way inevitably to melodrama, and triumph-of-the-human-spirit theatrics. As the family's oldest son, 16-year-old Tom Holland is effective as a kid who reacts exactly right to crisis, morphing from sulky teen to thoughtful hero — but the film is too narrowly focused on its tourist characters, with native Thais mostly relegated to background action. It's a disconnect that's not quite offensive, but is still off-putting. (1:54) *Center, Sundance Kabuki*. (Eddy)

In Another Country This latest bit of gamesmanship from South Korea's Hong Sang-soo (2000's *Virgin Stripped Bare by Her Bachelors*) has Isabelle Huppert playing three Frenchwomen named Anne visiting the same Korean beachside community under different circumstances in three separate but wryly overlapping stories. In the first, she's a film director whose presence induces inapt overtures from both her married colleague-host and a strapping young lifeguard. In the more farcical second, she's a horny spouse herself, married to an absent Korean man; in the third, a woman whose husband has run away with a Korean woman. The same actors as well as variations on the same characters and situations appear in each section, their rejiggered intersections poking fun at Koreans' attitudes toward foreigners, among other topics. Airy and amusing, *In Another Country* is a playful divertissement that's shiny as a bubble, and leaves about as much of a permanent impression. (1:39) *Opera Plaza*. (Harvey)

Jack Reacher (2:10) *Meteon*.

The Last Stand With gun control issues dominating the news, what better time to release a movie that lovingly glorifies the wonders of excessive firepower? Fortunately for star Arnold Schwarzenegger, making his return to leading-man status after that little fling with politics, *The Last Stand* is stupidly enjoyable enough to make any such PC-minded realizations relatively fleeting ones. When a Mexican drug lord (who also happens to be an expert race-car driver) continues on page 36 >>

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BEST PICTURE

- AMOUR
- ARGO
- BEASTS OF THE SOUTHERN WILD
- DJANGO UNCHAINED
- LES MISÉRABLES
- LIFE OF PI
- LINCOLN
- SILVER LININGS PLAYBOOK
- ZERO DARK THIRTY

DIRECTING

- Michael Haneke for AMOUR
- Ang Lee for LIFE OF PI
- David O. Russell for SILVER LININGS PLAYBOOK
- Steven Spielberg for LINCOLN
- Benh Zeitlin for BEASTS OF THE SOUTHERN WILD

ACTOR IN A LEADING ROLE

- Bradley Cooper in SILVER LININGS PLAYBOOK
- Daniel Day-Lewis in LINCOLN
- Hugh Jackman in LES MISÉRABLES
- Joaquin Phoenix in THE MASTER
- Denzel Washington in FLIGHT

ACTRESS IN A LEADING ROLE

- Jessica Chastain in ZERO DARK THIRTY
- Jennifer Lawrence in SILVER LININGS PLAYBOOK
- Emmanuelle Riva in AMOUR
- Quvenzhané Wallis in BEASTS OF THE SOUTHERN WILD
- Naomi Watts in THE IMPOSSIBLE

ACTOR IN A SUPPORTING ROLE

- Alan Arkin in ARGO
- Robert De Niro in SILVER LININGS PLAYBOOK
- Philip Seymour Hoffman in THE MASTER
- Tommy Lee Jones in LINCOLN
- Christoph Waltz in DJANGO UNCHAINED

ACTRESS IN A SUPPORTING ROLE

- Amy Adams in THE MASTER
- Sally Field in LINCOLN
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- THE GATEKEEPERS
- HOW TO SURVIVE A PLAGUE
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WRITING (ADAPTED SCREENPLAY)

- ARGO
- BEASTS OF THE SOUTHERN WILD
- LIFE OF PI
- LINCOLN
- SILVER LININGS PLAYBOOK

WRITING (ORIGINAL SCREENPLAY)

- AMOUR
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FILM LISTINGS

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escapes from federal custody and begins speeding home in a super-Corvette, the lead FBI agent (Forest Whitaker, slumming big-time) realizes his only hope is a teeny Arizona border town that happens to be overseen by Sheriff Schwarzenegger. (Other residents include a couple of hapless deputies; an Iraq war vet; and a gun nut played by a cartoonishly obnoxious Johnny Knoxville.) Can this ragtag crew hold off first the drug lord's advance team (led by a swaggering Peter Stormare), and then the head baddie himself? Duh. The biggest surprise *The Last Stand* offers is that it's actually pretty fun — no doubt thanks to the combo of Korean director Kim Jee-woon (2008's eccentric *The Good, The Bad, and the Weird*; 2003's spooky *A Tale of Two Sisters*) and the heft of Schwarzenegger's still-potent charisma. (1:47) *Metreon, 1000 Van Ness*. (Eddy)

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Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Life of Pi Several filmmakers including Alfonso Cuarón, Jean-Pierre Jeunet, and M. Night



SYLVESTER STALLONE AND JASON MOMOA CLASH IN *BULLET TO THE HEAD*, OUT FRI/1.

PHOTO BY FRANK MASI

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.lnts.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

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SF Center Mission between Fourth and Fifth Sts. 538-8422.

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doesn't help that the inadequate script sports logic holes that a mama could drive a truck though. (1:40) *Metreon, 1000 Van Ness*. (Chun)

The Master Paul Thomas Anderson's much-hyped likely Best Picture contender lives up: it's easily the best film of 2012 so far. Philip Seymour Hoffman stars as Lancaster Dodd, the L. Ron Hubbard-ish head of a Scientology-esque movement. "The Cause" attracts Freddie Quell (Joaquin Phoenix, in a welcome return from the faux-deep end), less for its pseudo-religious psychobabble and bizarre personal-growth exercises, and more because it supplies the aimless, alcoholic veteran — a drifter in every sense of the word — with a sense of community he yearns for, yet resists submitting to. As with *There Will Be Blood* (2007), Anderson focuses on the tension between the two main characters: an older, established figure and his upstart challenger. But there's less cut-and-dried antagonism here; while their relationship is complex, and it does lead to dark, troubled places, there are also moments of levity and weird hilarity — which might have something to do with Freddie's paint-thinner moonshine. (2:17) *Albany, Sundance Kabuki*. (Eddy)

Les Misérables There is a not-insignificant portion of the population who already knows all the words to all the songs of this musical-theater warhorse, around since the 1980s and honored here with a lavish production by Tom Hooper (2010's *The King's Speech*). As other reviews have pointed out, this version only tangentially concerns Victor Hugo's French Revolution tale; its true *raison d'être* is swooning over the sight of its big-name cast crooning those famous tunes. Vocals were recorded live on-set, with microphones digitally removed in post-production — but despite this technical achievement, there's a certain inorganic quality to the proceedings. Like *The King's Speech*, the whole affair feels spliced together in the Oscar-creation lab. The hardworking Hugh Jackman deserves the nomination he'll inevitably get; jury's still out on Anne Hathaway's blubbery, "I cut my hair for real, I am so brave!" performance. (2:37) *1000 Van Ness, SF Center, Sundance Kabuki*. (Eddy)

Movie 43 (1:37) *Marina, Metreon, 1000 Van Ness*.

Parker (1:58) *Metreon, 1000 Van Ness, Shattuck*.

The Perks of Being a Wallflower (1:43) *Opera Plaza*.

Quartet Every year there's at least one: the adorable-old-cootfest, usually British, that proves harmless and reassuring and lightly tear/laughter producing enough to convince a certain demographic that it's safe to go to the movies again. The last months have seen two, both starring Maggie Smith (who's also queen of that audience's home viewing via *Downton Abbey*). Last year's *The Best Exotic Marigold Hotel*, in which Smith played a bitchy old spinster appalled to find herself in India, has already filled the slot. It was formulaic, cute, and sentimental, yes, but it also practiced more restraint than one expected. Now here's *Quartet*, which is basically the same flower arrangement with quite a bit more dust on it. Smith plays a bitchy old spinster appalled to find herself forced into spending her twilight years at a home for the elderly. It's not just any such home, however, but Beecham House, whose residents are retired professional musicians. Gingerly peeking out from her room after a few days' retreat from public gaze, Smith's Jean Horton — a famed English soprano — spies a roomful of codgers rolling their hips to Afropop in a dance class. "This is not a retirement home — this is a madhouse!" she pronounces. Oh, the shitty lines that lazy writers have long depended on Smith to make sparkle. *Quartet* is full of such bunk, adapted with loving fidelity, no doubt, from his own 1999 play by Ronald Harwood, who as a screenwriter has done some good adaptations of other people's work (2002's *The Pianist*). But as a generator of original material for about a half-century, he's mostly proven that it is possible to prosper that

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THE RABBI'S CAT CONTINUES
AT THE SMITH RAFAEL.

long while being in entirely the wrong half-century. Making his directorial debut: 75-year-old Dustin Hoffman, which ought to have yielded a more interesting final product. But with its workmanlike gloss and head-on take on the script's very predictable beats, *Quartet* could as well have been directed by any BBC veteran of no particular distinction. (1:38) *Embarcadero, Smith Rafael*. (Harvey)

The Rabbi's Cat A rabbi, a Muslim musician, two Russians (a Jew and a boozy Christian), and two talking animals hop into an antique Citroën for a road trip across Africa. No, it's not the set-up for a joke; it's the premise for this charming animated film, adapted from Joann Sfar's graphic novel (the author co-directs with Antoine Delesvaux). In 1930s Algiers, a rabbi's pet cat suddenly develops the ability to talk — and read and write, by the way — and wastes no time in sharing opinions, particularly when it comes to religion ("God is just a comforting invention!") When a crate full of Russian prayer books — and one handsome artist — arrives at the rabbi's house, man and cat are drawn into the refugee's search for an Ethiopian city populated by African Jews. Though it's not suitable for younger kids (there's kitty mating, and a few bursts of surprising violence) or diehard Tintin fans (thanks to a randomly cranky spoof of the character), *The Rabbi's Cat* is a lushly illustrated, witty tale of cross-cultural clashes and connections. Rockin' soundtrack, too. (1:29) *Smith Rafael*. (Eddy)

Rust and Bone Unlike her *Dark Knight Rises* co-star Anne Hathaway, *Rust and Bone* star Marion Cotillard never seems like she's trying too hard to be sexy, or edgy, or whatever (plus, she already has an Oscar, so the pressure's off). Here, she's a whale trainer at a SeaWorld-type park who loses her legs in an accident, which complicates (but ultimately strengthens) her relationship with Ali (Belgian actor Matthias Schoenaerts), so tremendous in 2011's *Bullhead*, a single dad trying to make a name for himself as a boxer. Jacques Audiard's follow-up to 2009's *A Prophet* gets a bit overwrought by its last act, but there's an emotional authenticity in the performances that makes even a ridiculous twist (like, the kind that'll make you exclaim "Are you fucking kidding me?") feel almost well-earned. (2:00) *Opera Plaza*. (Eddy)

The Sessions Polio has long since paralyzed the body of Berkeley poet Mark O'Brien (John Hawkes) from the neck down. Of course his mind is free to roam — but it often roams south of the personal equator, where he hasn't had the same opportunities as able-bodied people. Thus he enlists the services of Cheryl (Helen Hunt), a professional sex surrogate, to lose his virginity at last. Based on the real-life figures' experiences, this drama by Australian polio survivor Ben Lewin was a big hit at Sundance this year (then titled *The Surrogate*), and it's not hard to see why: this is one of those rare inspirational feel-good stories that doesn't pander and earns its tears with honest emotional toil. Hawkes is always arresting, but Hunt hasn't been this good in a long time, and William H. Macy is pure pleasure as a sympathetic priest put in numerous awkward positions with the Lord by Mark's very down-to-earth questions and confessions. (1:35) *Opera Plaza*. (Harvey)

Silver Linings Playbook After guiding two actors to Best Supporting Oscars in 2010's *The Fighter*, director David O. Russell returns (adapting his script from Matthew Quick's novel) with another darkly comedic film about a complicated family that will probably earn some gold of its own. Though he's obviously not ready to face the outside world, Pat (Bradley Cooper) checks out of the state institution he's been court-ordered to spend eight months in after displaying some serious anger-management issues. He moves home with his football-obsessed father (Robert De Niro) and worrywart mother (Jacki Weaver of 2010's *Animal Kingdom*), where he plunges into a plan to win back his estranged wife. Cooper plays Pat as a man vibrating with troubled energy — always in danger of flying into a rage, even as he pursues his forced-upbeat "silver linings" philosophy. But the movie belongs to Jennifer Lawrence, who proves the chops she showcased (pre-*Hunger Games* megafame) in 2010's *Winter's Bone* were no fluke. As the damaged-but-determined Tiffany, she's the left-field element that jolts Pat out of his crazytown funk; she's also the only reason *Playbook's* dance-competition subplot doesn't feel eye-rollingly clichéd. The film's not perfect, but Lawrence's layered performance — emotional, demanding, bitchy, tough-yet-secretly-tender — damn near is. (2:01) *Four Star, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki, Vogue*. (Eddy)

Skyfall (2:23) *Metreon, Sundance Kabuki*.

Zero Dark Thirty The extent to which torture

was actually used in the hunt for Osama Bin Laden

may never be known, though popular opinion will



REP CLOCK

Schedules are for Wed/30-Tue/5 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

BAY MODEL 2100 Bridgeway, Sausalito; www.tiburonfilmfestival.com. Free. "Tiburon Film Society: " *Banganà* (Sincich, 2012), Tue, 6.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. *Noir City: The 11th Annual San Francisco Film Noir Festival: •The Sniper* (Dmytryk, 1952), Wed, 1:30, 7, and *Experiment in Terror* (Edwards, 1962), Wed, 3:30, 9; •*The Other Woman* (Haas, 1954), Thu, 7:30, and *The Come-On* (Birdwell, 1956), Thu, 9:15; •*Man in the Dark* (Landers, 1953), Fri, 7:30, and *Inferno* (Ward Baker, 1953), Fri, 9; •*Street of Chance* (Hively, 1942), Sat, 1, 6; *The Chase* (Ripley, 1946), Sat, 2:35, 7:30; and *The Window* (Tetzlaff, 1949), Sat, 4:20, 9:15; •*Smooth as Silk* (Barton, 1946), Sun, 12:30; *Mary Ryan, Detective* (Berlin, 1949), Sun, 1:50; *Strange Impersonation* (Mann, 1946), Sun, 3:20; and *Fly By Night* (Siodmak, 1942), Sun, 4:45; •*Night Editor* (Levin, 1946), Sun, 7:30, and *High Tide* (Reinhardt, 1947), Sun, 9. More info at www.noircity.com; advance tickets (\$10-15) at www.brownpapertickets.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. *Amour* (Haneke, 2012), call for dates and times. *Quartet* (Hoffman, 2012), call for dates and times. *The Rabbi's Cat* (Sfar and Delesvaux, 2011), call for dates and times. *Sparrows* (Beaudine, 1926), Thu, 7. With live piano accompaniment and introduction by Mary Pickford expert Christel Schmidt. This event, \$12. "World Ballet on the Big Screen: " "An Evening With Sol León and Paul Lightfoot from the Netherlands Dance Theater," Sun and Tue, 6:30. This event, \$15.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies: " *Night of the Living Dead* (Romero, 1968), Sat, midnight. With host Miss Misery. **MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: Hollywood Dames: In the Name of Love: " *Letter from an Unknown Woman* (Ophüls, 1948), Fri, 6. **NEW PARKWAY** 474 24th St, Oakland; www.thenewparkway.com. Free. "Documentary Film Series: " *The Loving Story* (Buirski, 2011), Tue, 7. **PACIFIC FILM ARCHIVE** 2575 Bancroft,

surely be shaped by this film, as it's produced with the same kind of "realness" that made Kathryn Bigelow's previous film, the Oscar-winning *The Hurt Locker* (2008), so potent. *Zero Dark Thirty* incorporates torture early in its chronology — which begins in 2003, after a brief opening that captures the terror of September 11, 2001 using only 911 phone calls — but the practice is discarded after 2008, a sea-change year marked by the sight of Obama on TV insisting that "America does not torture." (The "any more" goes unspoken.) Most of *Zero Dark Thirty* is set in Pakistan and/or "CIA black sites" in undisclosed locations; it's a suspenseful procedural that manages to make well-documented events (the July 2005 London bombings; the September 2008 Islamabad Marriott Hotel bombing) seem shocking and unexpected. Even the raid on Bin Laden's HQ is nail-bitingly intense. The film immerses the viewer in the clandestine world, tossing out abbreviations ("KSM" for al-Qaeda bigwig Khalid Sheikh Mohammed) and jargon ("tra-

berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema: The Cinematic City: " *Metropolis* (Lang, 1926), Wed, 3:10. With lecture by Marilyn Fabe; advance tickets (special pricing: \$5.50-\$11.50) recommended as programs often sell out. "Alfred Hitchcock: The Shape of Suspense: " *North by Northwest* (1959), Wed, 7; *Suspicion* (1941), Fri, 9. "Campus Connections: Playwright-Director Stan Lai: " *The Peach Blossom Land* (1992), Thu, 7. "The Sounds of Silence: " *Silence* (Collins, 2012), Fri, 7; "A Kind of Hush: Experimental Works," Sun, 5. "Screenagers: 15th Annual Bay Area High School Film and Video Festival," Sat, 3. "On Location in Silent Cinema: " *Etudes sur Paris* (Sauvage, 1928), Sat, 6. "African Film Festival 2013: " *How to Steal 2 Million* (Vundla, 2011), Sat, 8:20; *Our Beloved Sudan* (Elsanhouri, 2011), Sun, 2:30; *Broken Stones* (Felin, 2012), Tue, 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. *Beware of Mr. Baker* (Bulger, 2012), Wed-Thu, 7, 9. *Yes, We're Open* (Wong, 2012), Wed, 7:15. **First Generation** (Fenderson and Fenderson, 2011), Thu, 7. Presented by ScholarMatch with a post-screening discussion moderated by Dave Eggers. *Sound City* (Grohl, 2012), Jan 31-Feb 6, call for times. *Dorothy Vernon of Haddon Hall* (Neilan, 1924), Fri, 7:15. With introduction by Mary Pickford expert Christel Schmidt. "SF Sketchfest: " *The Bitter Buddha* (Feinartz, 2012), Sat, 1, with subject Eddie Peptone in person, Sat, 1; "The Benson Movie Interruption: " *The Notebook* (Cassavetes, 2004), Sat, 4:20; "On Cinema with Tim Heidecker and Gregg Turkington: " *Beyond the Doors* (Buchanan, 1984), Sat, 7; "Olde English: The Exquisite Corpse Project with Colin Mahan in 'Preview: The Movie!'" Sat, 10; *American Splendor* (Springer Berman and Pulcini, 2003), Tue, 9. More info and advance tickets (these events, \$15-20) at www.sfsketchfest.com. "Superbowl XLVII: Men in Tights," Sun, 3. Superbowl viewing party; \$10 donation to benefit SF IndieFest and the Roxie. "A Tribute to Arch Hall, Jr: " *The Choppers* (Jason, 1961), Mon, 6:30; *The Sadist* (Landis, 1963), Mon, 8; *Wild Guitar* (Steckler, 1962), Mon, 9:45. Hosted by Johnny Legend.

SUNDANCE KABUKI 1881 Post, SF; www.sundancecinemas.com. \$15. "Sundance Film Festival USA: " *In a World...* (Bell, 2012), Thu, 7:15. With director Lake Bell in person.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "The Wooster Group On Screen: " *Rumstick Road* (1977), Sun, 2. **SFBG**

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LEGAL NOTICES

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: January 24, 2013. To Whom It May Concern: The name of the applicant is: Jumeirah Investments LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 528 Laguna Street, San Francisco, CA 94102. Type of Licenses Applied for: 41 - ON- SALE BEER AND WINE - EATING PLACE, L#00018; Publication Date: Jan. 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-03481100-0. The following is doing business as Bicycle. 1661 Tennessee St., Suite 3B, San Francisco, CA 94107. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Christina Aguirer. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 9, 2013. L#00006. Publication Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348306-0. The following is doing business as Iaconi Construction, 825 Kansas Street, San Francisco, CA, 94107. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Mauro Iaconi in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 16, 2013. L#00014; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. 473643. The following is doing business as Real Property Management Elite Group, 4182 Albrae Street, Room 203, Fremont, CA 94358. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Marvin Shieh in CA. This statement was filed by Patrick O'Connell, Deputy County Clerk, on Jan. 11, 2013. L#00015; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

1. Petitioner: Nancy I Frank filed a petition with this court for a decree changing names as follows: Present name: a. Nancy I Frank to Proposed name: Nancy L Ippolito 2. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING a. Date: March 7, 2013; Time: 9:00 am ; Dept.: 514. The address of the court is Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102 3. a. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this County: San Francisco Bay Guardian Date: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347675-00. The following is doing business as CratePlayer, 2030 Harrison St., San Francisco, CA 94110. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2012. This statement was signed by BeatsMe Inc. in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 12, 2012. L#2206; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347703-00. The following is doing business as Carnivals To Go, 353 Jersey St. San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: May 1, 2012. This statement was signed by John Chamberlin. This statement was filed by Susanna Chin, Deputy County Clerk, on Dec. 13, 2012. L#2201; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348546-00. The following is doing business as CoCo's, 380 Bush Street, San Francisco, CA 94104. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Zhiling Xin in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 25, 2013. L#00018; Publication: SF Bay Guardian. Dates: Jan. 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347925-00. The following is doing business as (1) S.F. Silkscreen; (2) San Francisco Silkscreen, 262 Nevada St., San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Donald Richard Nyhagen, Jr.. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Dec. 27, 2012. L#2205; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347967-00. The following is doing business as Sybila, 1410 South Van Ness Ave, San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Joao Paula Dantas Aumont. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 31, 2012. L#2204; Publication Dates: Jan. 9, 16, 23, 30, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 20, 2012. To Whom It May Concern: The name of the applicant is: Mateveza LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3801 18th St., San Francisco, CA 94114-2615. Type of Licenses Applied for: 40 - OFF-SALE BEER AND WINE. L#2104; Publication Date: Jan. 30 and Feb. 6, 13, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 21, 2012. To Whom It May Con-

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348343-00. The following is doing business as ZigAir LLC (DE), 601 California Street, suite 1710, San Francisco, CA. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2013. This statement was signed by Sascha Mornell in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Jan. 17, 2013. L#00013. Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-3481100. The following is doing business as Bicycle. 1661 Tennessee St., Suite 3B, San Francisco, CA 94107. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Christina Aguirer. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 9, 2013. L#00006. Publication Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-348306-0. The following is doing business as Iaconi Construction, 825 Kansas Street, San Francisco, CA, 94107. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: Jan. 15, 2013. This statement was signed by Mauro Iaconi in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 16, 2013. L#00014; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMyBoat LLC, 601 California Street Suite 1710, San Francisco, CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan. 17, 2013. L#00012; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347650-00. The following is doing business as CratePlayer, 2030 Harrison St., San Francisco, CA 94110. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2012. This statement was signed by BeatsMe Inc. in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 12, 2012. L#2206; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347703-00. The following is doing business as Carnivals To Go, 353 Jersey St. San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: May 1, 2012. This statement was signed by John Chamberlin. This statement was filed by Susanna Chin, Deputy County Clerk, on Dec. 13, 2012. L#2201; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348546-00. The following is doing business as CoCo's, 380 Bush Street, San Francisco, CA 94104. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Zhiling Xin in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 25, 2013. L#00018; Publication: SF Bay Guardian. Dates: Jan. 30 and Feb. 6, 13, 2013.

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NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Dec. 21, 2012. To Whom It May Con-

cern: The name of the applicant is: Majdi Mohamad Nasser. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2943 Mission Street, San Francisco, CA 94110. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00003. Publication Dates: Jan. 16, 23, 30, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Jan. 7, 2012. To Whom It May Concern: The name of the applicant is: Seatown Fillmore, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1946 Fillmore St., San Francisco, CA 94115. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00003; Publication Dates: Jan. 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-3481100. The following is doing business as Bicycle. 1661 Tennessee St., Suite 3B, San Francisco, CA 94107. The business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Christina Aguirer. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 9, 2013. L#00006. Publication Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMyBoat LLC, 601 California Street Suite 1710, San Francisco, CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan. 17, 2013. L#00012; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMyBoat LLC, 601 California Street Suite 1710, San Francisco, CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan. 17, 2013. L#00012; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMyBoat LLC, 601 California Street Suite 1710, San Francisco, CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan. 17, 2013. L#00012; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347650-00. The following is doing business as CratePlayer, 2030 Harrison St., San Francisco, CA 94110. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2012. This statement was signed by BeatsMe Inc. in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on Dec. 12, 2012. L#2206; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347703-00. The following is doing business as Carnivals To Go, 353 Jersey St. San Francisco, CA 94114. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: May 1, 2012. This statement was signed by John Chamberlin. This statement was filed by Susanna Chin, Deputy County Clerk, on Dec. 13, 2012. L#2201; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348546-00. The following is doing business as CoCo's, 380 Bush Street, San Francisco, CA 94104. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Zhiling Xin in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Jan. 25, 2013. L#00018; Publication: SF Bay Guardian. Dates: Jan. 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347925-00. The following is doing business as (1) S.F. Silkscreen; (2) San Francisco Silkscreen, 262 Nevada St., San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Donald Richard Nyhagen, Jr.. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Dec. 27, 2012. L#2205; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347967-00. The following is doing business as Sybila, 1410 South Van Ness Ave, San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Joao Paula Dantas Aumont. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 31, 2012. L#2204; Publication Dates: Jan. 9, 16, 23, 30, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348343-00. The following is doing business as ZigAir LLC (DE), 601 California Street, suite 1710, San Francisco, CA 94107. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: Jan. 1, 2013. This statement was signed by Sascha Mornell in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Jan. 17, 2013. L#00013; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0348344-00. The following is doing business as GetMyBoat LLC, 601 California Street Suite 1710, San Francisco, CA 94108. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: not applicable. This statement was signed by Sascha Mornell in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Jan. 17, 2013. L#00012; Publication: SF Bay Guardian. Dates: Jan. 23, 30 and Feb. 6, 13, 2013.

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PSYCHIC DREAM ASTROLOGY

JAN. 30-FEB. 5, 2013

ARIES

March 21-April 19

You may feel caught up in petty power struggles this week, even if it's against your better judgment. Instead of tallying who owes what to whom, stay focused on your responsibilities. Be true to yourself, follow through on your word, and allow yourself be vulnerable with others when it feels right.

TAURUS

April 20-May 20

If you're plagued with doubt things will feel wrong, no matter how right-on your choices are. Do what you have to in order to cultivate as much calm and peace within your self as you can this week, Taurus. Eat well and sleep enough. You needn't be perfect, but you do need to stop berating yourself.

GEMINI

May 21-June 21

Devote your time and attention to the things that are giving you the greatest returns, Gemini. Don't scatter your energy by looking to the past or obsessing on what's not working for you. Invest in your successes in the efforts to multiply them and express gratitude whenever you feel it.

CANCER

June 22-July 22

Things cannot stay the same. Change is for the best, no matter how scary that prospect may be. Tie up loose ends, do your spring-cleaning early, and generally clear the decks, Moonchild. Something new is entering your life and the more open you are to it, the better.

LEO

July 23-Aug. 22

Acting gradually can feel vulnerable. Moving fast creates a distracting momentum while slowing your pace down forces you to experience all of your feelings as they come up. This week's progress will happen little by little; take note of what's uncomfortable and let it help you to better understand yourself.

VIRGO

Aug. 23-Sept. 22

The particulars in your life that are out of your control may tug at your brains and stress you out this week. Keep your attention focused on the big picture, Virgo, and let the minutia work themselves out in their own time. Don't try to dam the flow of your life, even if you don't understand where it's taking you.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

It's hard to get what you want if you don't know what that is. Concentrate on figuring out what is true for you for reals, so that you'll be ready to receive it when it comes your way. The best recipe for self-determination this week is equal parts working with what you've got and innovating your path, pal.

SCORPIO

Oct. 23-Nov. 21

It's a really important time for you, Scorpio. The way you do what you do will have consequences for a long time coming. Compulsive behaviors create blind spots on the roadway of life that easily lead to trouble, so watch out for yours. Take responsibility for how you choose to participate this week.

SAGITTARIUS

Nov. 22-Dec. 21

Nothing is forever, and it's important to not be too invested in the things that aren't working. Practice the fine art of "live and let live" or "nonattachment" or "this too shall pass." Things are changing of their own accord. Don't take the events of your life so personally that you forget to be interested in what they're trying tell to you.

CAPRICORN

Dec. 22-Jan. 19

You may be tempted to run over the details of your life with a fine-toothed comb this week, but that will not help you at all. You're likely to think the worst if you overanalyze things! Your life is shifting so much that you will do best by riding the waves of change instead of strategizing the best time to jump in the water.

AQUARIUS

Jan. 20-Feb. 18

Rejection, failure and disappointments are part of life. On some level, you must decide to take on the challenges that are being presented to you instead of sinking under the weight of them. While you may not be able to be optimistic this week, you should strive to make opportunities out of your hardships.

PISCES

Feb. 19-March 20

If you push yourself too far ahead of what you can emotionally handle, things will backfire, no matter how inspired you are, Pisces. You've got to trust that there is time enough for everything that you are meant to do. Pace yourself steadily enough to stay in the game but slow enough that you play it to the best of your abilities.



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